# THE NEW YORK DRAMATIC MIRROR.

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## NYM CRINKLE'S FEUILLETON

THE STUDENT MEETS THE TEACHER WHO PHILOSOPHIZES ABOUT ACTING. THE DIFFICULTY OF DISCUSSING ANYTHING WITH A MAN WHOSE COMPREHENSION IS LIMITED TO HIS OWN VOCABULARY. THE CHILDISH SIMPLICITY OF MR. AYRES, HIS ARGUMENTS AND HIS DEDUCTIONS.

When the average actor begins to philosophize about acting he is amusing.

When the teacher of acting philosophizes he is amazing.

One has a pretty safe guide in his feelings.

The other pursues an *ignis fatuus* in his thoughts.

Mr. Alfred Ayres occupies the position of a teacher, and he doubtless has many pupils. He also writes authoritatively over his name on the philosophy of acting.

I am only a student. I am still going to school, night and day; still trying to penetrate with small finite apprehension the widening horison of human knowledge. It is, therefore, as a student I must meet the teacher, and in the interest of the many who, like myself, are only students, attempt to point out how little the teacher really knows of the fundamental truths which underlie the whole subject of art education.

Mr. Ayres complains that I am above his comprehension. I am here met with one of the greatest difficulties in discussing anything with a man whose comprehension is so limited that you must use his vocabulary, and not that which is appropriate to the subject discussed.

For example, Mr. Ayres says: "There is no such thing as unconscious endeavors." In reply to this I am forced to point out to him in scientific phraseology that there is such a thing as "unconscious cerebration."

Instantly Mr. Ayres will cry out that I am beyond his comprehension. But why should a man invite discussion of subjects that carry him into both exact science and speculative philosophy, unless his comprehension can grasp the methods of thought and the vocabulary which science and philosophy employ?

If I were to say to an uneducated Modoc Indian, who understood the English tongue, that two parallel lines cannot enclose a space, he would probably tap his forehead and say I was "off."

But that which the Modoc cannot apprehend or comprehend when stated as an axiom, is so much an unconscious effort of his life that he cannot build his wigwam without assenting to it.

I have said in this paper in reply to Mr. Ayres that "it is impossible to think that which does not exist."

This is an axiom of working æsthetics, as it is an axiom of ethics. And I made the assertion with the concurrence of every philosopher from Aristotle to Spencer. And I added this statement: "No human being ever formed a concept of that of which his sensibilities were totally ignorant."

To this Mr. Alfred Ayres, with the *naiveté* of a child, replies: "Did Milton's fiery lake, his pandemonium and his paradise exist, save in his thought? Did his sensibilities have any knowledge of his lake, of his pandemonium or his paradise?"

This is a profound state of things for a teacher to exhibit, isn't it? One has to go a long way back to point out to Mr. Ayres that Milton's fiery lake was only an exaggeration of the fiery lakes of earth; that his paradise bloomed with terrestrial botany and gleamed with terrestrial gems and was animated with celestial hybrids made up entirely of human elements, newly sorted. When Milton gave his fiend wings and hoofs, had his sensibilities ever apprehended wings and hoofs before?

So purely human is the material and machinery of Milton's great poem and so continuously are the super or subter human personages animated by the human sensibilities of the poet, that Theism in our day has objected to the epic on the ground of its absolute anthropomorphism.

A child not having outgrown Mr. Ayres' simplicity might ask, if the men who painted and carved griffins ever knew those monsters to exist in their sensibilities?

But the mature mind will instantly point out to the child that the griffin is only a lion with an eagle's wings, and that both these elements existed as impressions made on the sensibilities before they rearranged themselves as concepts.

These facts, so essential to clear thought, are all beyond the comprehension of Mr. Ayres.

These teachers who insist upon meddling with the mental processes of the human animal, insist that these processes shall be just what they want them to be.

But the "processes" do not work that way, whether Mr. Ayres comprehends them or not.

A man first perceives before he reflects. Otherwise you might as well say that the steam in the engine generates the fire, and later builds the engine itself. A man cannot reflect until he has perceived, and he cannot imagine until he has reflected. It is the reflected image that employs the imagination.

Mr. Ayres says a man can image what he has not perceived. Well, what will it be an image of? How make an image of that which does not exist, so far as he is concerned?

What man really does is to rearrange the elements. He never creates the material; he only establishes an empirical combination.

These things have passed in philosophy to what are called self-evident truths. If you want to hear them disputed you must step down to the dramatic teachers, who never heard of them.

Mr. Ayres reminds me of a man who denies the existence of an atmosphere, but has to use the atmosphere to make his denial.

There is not one of these self-evident truths that he doesn't constantly demonstrate, if he thinks, feels and acts. But he is unconscious of them.

He is therefore the best possible example that endeavor can be unconscious.

The whole hallucination of Mr. Ayres 8x10 philosophy springs from the mistake of supposing that art exists only to express thought.

Nothing can be more erroneous. It exists to transmit emotions.

If this is not so then time as an abstraction was specially created to make the wheels of the watch go round, and the wind was created because there was a weathercock that had to be turned; and ideas were fashioned because somebody had made a system of grammar and enunciation that needed them.

If art deals with thought *per se*, what will you do with music, which was once included in the arts? One of the greatest thoughts of our age is "correlation of force." Which key will you play it in to make it intelligible? Where is the Beethoven that can compose the first definition of Euclid, or restate the Decalogue in pure tones? How will you paint or chisel the Sermon on the Mount, or instrument the "Orbrum Coelestium Revolutionibus" of Capernicus?

Love, hatred, revenge, envy, are not thoughts primarily. Grief is not a thought. What is the thought of a wet eye—that "world of sorrow in a teardrop's span?" Mr. Ayres', in making thought the end of acting, is talking about the wheels of the chariot and not the goal of the procession.

He will be surprised when I tell him that he is stuck fast in the Cartesian philosophy that everybody else was emancipated from years ago. *Cogito, ergo sum* does not hold good any more. The latest and best formula is *sum, ergo cogito*.

Here I shall be told, I suppose, that I am firing above his head.

Well, why does he hold the things he does not understand above his own head?

Naturally a teacher who insists that art is meant to convey ideas will insist that acting is meant to convey words. But a great deal of acting deals not with words (articulations) but with tones. A great deal more of it deals with expressions that are not vocal at all. When one rests acting altogether on words he has gone out of philosophy into nursery. It is like the fellow who insists that water runs down hill and that the sun sets, and that twice two makes four. Water doesn't run down hill in the cosmos, only in the village brook. In the enormous system of capillary attractions it runs up hill. The sun doesn't set in physics, only in optics. Twice two doesn't make four in metaphysics, only in mathematics. Words do not represent verities, only our perception of the verities. The more a man localizes his experience the more he generalizes his facts.

Now I come to what the teacher of acting has to say about spontaneity and unconscious endea or.

Acting, simulation, pretence can never be spontaneous. There can be no acting of whatever sort without an effort of the mind, and the more perfect the semblance of spontaneity the greater the mental effort always will be. When we say a man acts, simulates, pretends, we mean that what he does is the product of design, intention, which is directly opposed to all our ideas of spontaneity. There can be no such thing as an unconscious endeavor; all efforts of the intellect are conscious endeavors, and all endeavors are more or less intellectual. Further, in an unsuccessful endeavor there is no art.

Let me get these statements into categorical shape.

1. Acting, simulation, can never be spontaneous.

2. The more perfect the semblance of spontaneity the greater the mental effort will be.

3. There can be no such thing as an unconscious endeavor.

Either these statements are true or they are not true.

How shall we determine their truth?

By the logic of facts.

And where will you look for the logic of facts if not in the storehouse of applied science?

Whatever is organized in the system by conscious endeavor and repetition sooner or later becomes unconscious effort.

For the correctness of this statement I refer you to Bain, Carpenter, Huxley, Spencer, Buechner and Lewes.

Do you have to think when you walk? How many muscles are unconsciously directed by the will? Ah, but you forget that you had to be taught to walk. The human animal does not walk by nature, he creeps.

And nature appears to do some of her best work through the human organization when the human will is suspended. The name for this endeavor in science is reflex action. The name for it in philosophy is unconscious cerebration. The name for it in art is spontaneity.

Some of the best acting I have ever seen was done in moments when the actors passed beyond the conditions of conscious volition. This historic fact, sufficiently attested by Talma, Rachel, Salvini, Kean, Rossi, Clara Morris and others, is in exact accord with definite mental science which furnishes us with the conditions of reflex or automatic action.

The truth is, almost every human acquirement made by constant, concious endeavor tends to become automatic or unconscious. The best and commonest example of this is the skilled piano player. To know the key-board requires prodigious conscious application. Every finger has to be guided with a strained effort to its place. There are three mental operations going on at the same time in the consciousness. The direction of the fingers by the will, the interpretation of the printed music by the intelligence, and the apprehension of the sentiment or feeling by the sensibility. Anyone who has gone through this discipline need not be told that it is a painful one. But there comes a time when the fingers find the keys without conscious effort, when the will is no longer strained to direct them, when the intelligence gives itself to the printed music wholly.

The scientific statement of this phenomenon is this: That which was acquired by the conscious will has become organized in the unconscious nervous centres, and the only difficulty about it is that it is beyond the comprehension of some men who insist upon talking all around it.

That which takes place in the piano player takes place in the actor. By repetition, by study, by drill, he organizes that facility which is unconscious and which we call spontaneous. He no longer thinks of his inflections, his emphasis, his cadences, his pitch, his intensity, his power. They have been fitted, and work easily without strenuous conscious endeavor. This is what all art aims at. It is that divine facility that we sometimes call genius, for want of a better word.

The trouble with Mr. Ayres' theory and practice is that they forever wear the strained look of conscious effort. The trouble with Mr. Ayres himself is that he thinks this strain is an accomplishment. But the fact is, nothing is so disagreeable to the observer. Mr. Ayres' thought has emphasis perching all over it. The face of his histrionism is wrinkled with rules. The preciousness of his method is punctuation. His muse is neuralgic with the pains of delivery. He cares nothing for the soul of the Old Master he has restored, he is mainly proud of the varnish that has restored him. He cowers at the idea of spontaneity because he has set that up as a bugaboo that to others has proved a guardian angel.

He has not learned that the human mystery we call a man is not wholly a conscious concensus. Part of him, and an important part, performs its work without asking leave of his will or his consciousness. The action of the heart, for example, the contraction of the sphincter muscles, the dilation of the pupil, the peristaltic action of his viscera, are beyond his conscious control. There is, too, an unconscious side to his intellectuality. Emerson called it the Over-soul. Science calls it the Involuntary.

It is the iniquity of a narrow and cast-iron discipline that it overlooks all the abeyant possibilities of the soul in its exaggeration of the mere grammar of art. For this reason we are continually confronted with the fact that comparatively uneducated women walk upon the stage and do with a natural and spontaneous function that which education and drill make hard, strenuous and painful.

The whole trouble springs, as I have said, from Mr. Ayres' fundamental error in saying that the purpose of the picture is of less account than the paint, and in making thought and not emotion the primary condition and ultimate end of art.

Did it ever occur to Mr. Ayres that thought moves in its advance from the concrete to the abstract, and that art is forever endeavoring to get from the abstract to the concrete?

NYM CRINKLE.

## STAGE AND NEWSPAPER.

On Monday night, at the Hetel Brunswick, Dion Boucicault and William Winter met to debate "The Influence of the Newspaper Press Upon Art." They spoke to a fine and representative assemblage, which included the Goethe Society and their friends.

Mr. Boucicault began the fray, speaking from notes in the colloquial and unstudied fashion with which we are all more or less familiar. He said that the newspaper press, as we know it to-day, is one hundred years old; that before the newspaper attained its ascendancy and stretched its powerful arms over the whole earth there was a drama and there were actors worthy the name. He drew a brilliant picture of the English stage forty years ago and contrasted it with the stage of to-day, to the disparagement of the latter. He said that its declension was in proportion to the ascension of the vulgar daily journal. He claimed that genius was now neglected for incompetence because incompetence paid to secure notoriety from the press. He asserted that the critics were ignorant, mendacious and subject to counting-room pressure, and that they perverted and degraded the public taste for good plays and worthy performances. He suggested no remedy for this dire condition of affairs, but he told one or two pertinent anecdotes and uttered some epigrammatic scintillations.

Mr. Boucicault's address had the merit of brevity; Mr. Winter's had not. The reply he had prepared was voluminous, polished, and by turns comic, pathetic and poetical. He attacked the subject, and his antagonist, with wit, satire, statistics and every other conceivable weapon of argument. He told his hearers, and Mr. Boucicault, that the newspaper was 2,500 years old. He said that the stage was more prosperous and more elevated now than in the palmy days. He stated that the stage received more attention from the press than it deserved and actors had no just cause for complaint against an institution which pampered their vanity and helped to fill their pockets. He claimed that the press had no influence whatever upon the public mind; that it was the voice of the people. The stage drew nourishment from the public, not from the press. He further averred that old men habitually exaggerate the glories of the past and undervalue the excellences of the present. Mr. Boucicault was an old man; hence his reminiscent lament. Moreover, he said that actors ought not to read adverse criticisms; he took Longfellow's advice, and never read anything that wasn't pleasant about himself. Art gave pleasure; criticism gave pain. He never gave pain to anybody in his own articles, *ergo* he was not a critic. He preferred to testify his delight with beauty and make artists happy with his flowers of rhetoric and an occasional spoonful of honey.

When Mr. Winter had finished speaking—which he did in the neighborhood of eleven o'clock—everybody agreed that there was nothing more to be said on the subject, and proceeded to refresh themselves with chicken salad and ices.

THE NEW YORK
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## A QUESTION OF DUTY.

THE success with which THE DRAMATIC MIRROR's appeal for members and life members of the Actors' Fund has met up to the present time is gratifying. Names are steadily coming in to swell the roster of this admirable theatrical charity, which has not now by one-half the number on its roll that should be there. Among the new life members several distinguished and influential professionals are included. The coöperation of each of these will, undoubtedly, strengthen the organization, besides helping to make it in its *personnel*, as in its work eminently representative of the guild. The list of new annual members is also encouraging, although we confess it has not grown with the rapidity demanded by the merits of the cause.

It costs little to become a member and to retain membership from year to year. Really no actor having an engagement, and who is fully alive to the duty he owes himself and his distressed fellow actors, can find a reasonable excuse for failing to become identified with the Fund to the extent of membership at least.

Hundreds of professionals comprehend the immensity and the wonderful efficacy of the Fund's work. Hundreds have had frequent opportunity to observe instances of its prompt and generous response to the cry of the sick and the destitute; and yet there are many of these that have never manifested a sufficient interest or sympathy to aid this benevolent work by giving it their personal countenance and paying into its treasury the small sum of $2 per year.

Fortunately, this indifference and apathy does not extend to all their brethren, or the Fund's activity and usefulness would speedily cease. Could a worse calamity to the whole profession be imagined than the failure of the Fund? Happily—no thanks to those who give it neither aid nor sustenance—such a catastrophe is well-nigh impossible. Long ago it passed beyond the experimental stage, demonstrating the necessity of its existence, and establishing itself on a footing which neither those that are supine nor those that cavil can either impair or seriously disturb.

What we want now is to see all those professionals who in word and thought are in sympathy with the Fund's worthy purpose, but who have not yet taken an active personal interest in its philanthropic work, follow the example of the actors and managers whose names have already appeared in THE DRAMATIC MIRROR as new members. If they have been negligent it is high time they should make good their oversight. It does not involve an alarming expenditure of time or money to enclose $2 in a letter to us with instructions to acknowledge the payment and enroll the payer.

Anybody connected with the theatrical profession is qualified to become a member of the Fund Association. The definition of the term "theatrical profession," as given by Section 10 of its act of incorporation, is made to include "all persons pursuing the profession of acting, singing, music, dancing, and the management of theatres and other places of public amusement, as well as any persons interested or concerned or who earn a living from or in connection with any place of public amusement."

## THE NEW SHAPE PLEASES.

AN even larger degree of favor than we hoped for has met the improvements presented by THE DRAMATIC MIRROR. Our readers and our contemporaries have universally signified their approval of the various changes in the arrangement and appearance of the paper. A few of the many complimentary letters and notices they have elicited are given elsewhere.

It is generally conceded that the new form combines an elegance and convenience which were lacking in the discarded shape, while the make-up and typography are more in keeping with the dignity, tone and character which have given this journal its pre-eminence as a worthy exponent of the stage.

We believe we can justly claim that there are few weekly publications of any class that possess a staff of greater excellence, celebrity or magnitude than ours, while it is plainly evident that no dramatic paper in existence has ever focussed on its pages the talents of a body of writers approximating THE DRAMATIC MIRROR's in individual or collective strength.

In the regular course of this paper's steady growth in circulation it is no unusual thing for our wholesale agents, the American News Company, to send to us for a large second supply when the original edition placed in their hands for distribution has been exhausted. For many months this has occurred so frequently that it long ago ceased to be a theme for comment or exploitation. It may be deemed worthy of note, however, as showing the immediate popularity of the recent improvements, that the American News Company sold out in two days last week, sent for and received a second supply on Thursday, and called for yet a third on Saturday, which completely exhausted our edition.

Still another pleasing evidence of THE DRAMATIC MIRROR's abundant prosperity is furnished by its business columns. These represent a greater weekly income than is enjoyed by any other journal devoted to the stage. An absolute equality of advertising rates prevails; one advertiser paying in the same proportion as another. There is here no "cutting" of published terms; no variation of rates for the benefit of privileged persons; no unauthorized continuation of expired advertisements; no "faked" displays to create fictitious impressions; no stretching of advertisements to fill valueless space; no resort, in brief, to the shallow, unbusinesslike tricks and devices of certain publications, which carry sham and dishonesty even into their advertising columns.

Every patron of THE DRAMATIC MIRROR receives fair and square treatment, and enjoys the benefits of a sound system, while his advertisements secure the largest dramatic circulation in America.

## TO WHAT BASE USES!

IS it not high time that public and professional sentiment should array itself emphatically against the custom of putting up the stage clothes of deceased actors who have been celebrated, to be bid for by the old clo' dealers?

The spectacle presented one day last week in the auctioning off of the costumes and other theatrical effects of LESTER WALLACK, by a festive salesman, and in the presence of higgling second-hand dealers and idle curiosity-seekers, was far from edifying either to the friends or the admirers of the late actor. So recently was the vanished prince of point lace comedy a living power and a distinguished figure in metropolitan life, that this sale, with its incongruous surroundings, its levity and its beggarly pecuniary results, seemed to possess the elements of ghastliness and vandalism.

The costumes hallowed by many brilliant successes, the trappings familiar to the eye of the New York public by association with characterizations that are blazoned forever on the pages of stage history, were bought for a song by the speculators in cast-off garments, and most of them now, most probably, hang from hooks in the murky recesses of Chatham Street or flutter in the wintry winds outside the repositories of that local prototype of Petticoat Lane, known in the vernacular of its frequenters as "The Bay."

There was no necessity for this rude violence to the memory of one of our most distinguished players. His executors and heirs could have derived more profit by selling these relics privately to those who would prize them as souvenirs—if sell they needs must—than by adopting the method of disposal they did. Such sales have always been regrettable. They have never brought adequate financial returns. It was only a few years ago that MCCULLOUGH's costumes were auctioned off with the same results exactly, and other instances are numerous.

For all the WALLACK relics a paltry four hundred dollars was secured. Would it not have been better for the deceased gentleman's friends to have clubbed together and bought them in for The Players' Club museum; or if they were not valued for their historical interest and histrionic associations in that quarter, to have quietly burned them up?

As it is, the coats are likely to be worn by horny-handed toilers of the East Side, and the costumes displayed at the masquerades and fancy dress assemblies whereto the Bowery "Indian" takes his best girl to spiel within the classic precincts of Walhalla Hall.

## MR. WINTER BLUNDERS.

AMONG the playwrights named by Mr. WILLIAM WINTER in his list that he read to the Goethe Society on Monday night to refute Mr. DION BOUCICAULT's assertion that there has been a steady declension in dramatic art and dramatic literature during the past forty years, was Mr. AUGUSTIN DALY.

Why this gentleman should have been mentioned by Mr. WINTER in this connection and on what ground a place is claimed for him among the illustrious dramatists of this generation are questions that pass ordinary human comprehension.

Mr. Daly is a shrewd and industrious dramatic tailor. He can cut over and reshape a coat of foreign make to fit his company. He can infuse into a German farce a superficial local color and interest. Since he began managing a theatre he has continued to exercise this tailoring talent to the satisfaction of a large number of patrons.

But Mr. DALY has never written an enduring play. It is true that he has corrected the mistakes of SHAKESPEARE in two or three pieces and improved on several of the old comedy-writers. But even these immeasurable services to what is vulgarly known as the legitimate drama were not sufficient to justify Mr. WINTER's claim. His original works, such as The Under Current and Under the Gaslight, did not meet either with critical approval or popularity. As a remodeler he compels our admiration. As an originator of plays he is still a weird and unsuccessful experimentalist.

If Mr. WINTER put Mr. DALY's name in his list of great American playwrights merely to help fill out its rather slender proportions, he might have made a better choice. BRONSON HOWARD was omitted from it. What was the matter with HOWARD?

## PERSONAL.

DAUVRAY.—It is again stated that Helen Dauvray will return to the stage next season—this time to star in One of Our Girls and A Scrap of Paper.

WINGATE—The story, "An Impossible Possibility," by Charles E. L. Wingate, dramatic critic of the Boston *Journal*, has been issued in book form by Belford, Clark & Company.

STANLEY.—Charles H. Stanley, of the Bunch of Keys, is authority for the statement that he wrote the words of the "Razzle Dazzle" song now being sung in that piece. How many claimants are there to this bit of vocal imbecility?

KENT.—S. Miller Kent, formerly of Nat Goodwin's company, has been engaged by Daniel Frohman for the Lyceum Theatre forces.

FERNANDEZ. — Mrs. E. L. Fernandez is "banting." She has reduced her *embonpoint* three pounds during the last week, and is correspondingly elated. When she weighs 250 pounds she proposes celebrating the event by giving a dinner to her friends.

GUNTER.—A. C. Gunter's new novel is in press. It is entitled "That Frenchman" and will be issued in April.

DAVENPORT.—Fanny Davenport, who was taken ill in Pittsburg last week, was sufficiently recovered Monday night to be able to play in Washington. Miss Davenport is suffering with a severe cold, which settled in her head and at one time threatened inflammation of the brain. She is now, however, well on the road to recovery.

MONTGOMERY.—George E. Montgomery has just completed a long article on Lawrence Barrett and his work, which will appear in an early number of the *American Magazine* and afterward in book form. It will be finely illustrated.

EMMET.—J. K. Emmet is a rich man, and despite the fact that he may occasionally play a one-night stand he knows how to enjoy life, and is a staunch adherent of the belief that while we live we should live *en regle*. He carries with him an iron-clad contract, to be signed by the proprietors of the hotels at which he stops, stipulating that the finest suite of rooms and the most comfortable arrangements possible shall be made for himself, his wife, and his dog, "Plinlimmon," the $5,000 St. Bernard. Provision is made that "Plinlimmon" shall have efficient care and attention, and Mr. Emmet's motto is printed on the contract, so that the proprietor shall be sure to see it. This is the legend: "The best of everything is not too good." The question of terms for these sumptuous accommodations never enters into the arrangements.

ROSA.—Patti Rosa is reported to have made a genuine hit in London, and will continue playing in the English metropolis until June, when she will with her manager, John W. Dunne, sail for this country, provided she can be released from her provincial dates. Business is increasing nightly, and on a recent occasion the audience included the Duchess of Manchester, Lord and Lady Randolph Churchill, Lord and Lady Charles Beresford, the Marquis of Hartington, Lady Mandeville, Lord Dunraven, and several other titled ladies and gentlemen.

DAVIS.—J. Charles Davis is a clever journalist as well as a sagacious manager. He contributed a humorous article descriptive of an adventure of Edwin Adams, the actor, to *Texas Siftings* recently, and has also declined a very liberal offer from a prominent illustrated weekly to contribute regularly.

VERNER.—Clara Verner, who has been seriously ill since her return from Chicago, is reported to be dying at her home in Bridgeton, N. J.

RUSSELL.—Sol Smith Russell must have been born under a happy conjunction of the planets. According to a Western paper his little son Bob, while digging in the back yard of the family residence at Minneapolis recently, developed a vein of coal. Mrs. Russell said nothing, her husband being away from home at the time, until she had, through her attorney, secured an option on all the real estate in the vicinity.

GOODWIN.—Claude L. Goodwin, Jr., secretary of Hoyt and Thomas, was married to Bessie Weyl at the Little Church Around the Corner the other day.

PURCELL.—Emma Purcell, who has been graduated with honors from children's roles, will play the part of a boy in the production of The County Fair, by Neil Burgess, at Proctor's Twenty-third Street Theatre on Feb. 11.

EVANS.—Lizzie Evans has accepted a comedy of English life by a well-known author, entitled Fine Feathers. It will be reserved until next season, when it will be made a feature of her repertoire.

CLARKE.—Creston Clarke writes that he has severed all connection with his former manager, Henry J. Myers, and that his time will hereafter be under the direction of E. D. Shults, his former treasurer, and Harry A. Lee.

DORR.—Daisy Dorr signed on Saturday last with William Gillette for special engagements during the balance of the season.

JERSOF.—George H. Jersof will go to Europe in April to spend a couple of months visiting relatives.

TURNER.—Carrie Turner is reported to have declined two offers to star during the coming season.

MAYHEW.—After several years' absence from the stage, Kate Mayhew made her reappearance at the Alcazar, San Francisco, last Monday evening.

WILSON.—James E. Wilson, for two years the Colonel Prescott of the principal Held by the Enemy company, retires from the cast this week, in order to open with Rose Coghlan in Boston next Monday night, playing Gaston in Jocelyn.

HOWARD.—Bronson Howard has not sold his rights in Shenandoah, and it is his intention to retain it. Hereafter in all the plays which he writes he will not only retain his interest but he will also be concerned in the management.

CLAXTON.—Kate Claxton will produce her new play, A Woman's Vengeance, at Niblo's for a run shortly. Prior to the production she will rest the company for three weeks for necessary rehearsals.

ROCKWOOD.—Harry S. Rockwood, William Gillette's manager, did not have a very extended honeymoon. It comprised four hours in Philadelphia and five days at the Hoffman House.

THORNE.—Edwin Thorne was married to Rose Harrison on Friday last. The ceremony took place in this city and was performed by Rev. Dr. Bronson. Viola Martel, of the Evangeline company, was bridesmaid and Frank Mayo was best man.

## THE USHER.

*In Ushering*
*Mend him who can? The ladies call him, sweet.*
—LOVE'S LABOR LOST.

The events which chiefly mark the past week in our part of the theatrical world have been the deaths of Dolaro and Cazauran; the discussion by Boucicault and Winter before the Goethe Society of "The Influence of the Newspaper Press Upon Art," the hoax respecting Robert Ingersoll's rejection by the Players' Club, and the illness of The Giddy Gusher.

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The personal friends of Selina Dolaro, of whom there are many, are inclined to feel indignant at the secret and hasty manner in which her poor, wasted body was hustled to Cypress Hills. She expired on Wednesday night, leaving directions that no one except her children should be permitted to look upon her in death—she knew the ravages wrought by disease and shrunk from the idea that her clay should be exposed to mark the change from the days of her physical beauty. It was also her wish that the funeral should be conducted strictly according to Jewish rites.

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Funerals are not held in the temples of this sect, and the actress' residence would not accommodate the throng a public funeral would have drawn. But the children might have respected the last wishes of their faithful mother, and at the same time invited the little circle of intimate personal friends, who knew Dolly's marvellous qualities of heart and head, to come and pay her memory the tribute of sorrow and affection. But no. The rabbi conducted the ceremony in the presence of the three children solely, and only the boy followed the hearse to Cypress Hills. For the friends' sake, for the dead woman's sake, this should not have been. It was a bleak, dark end to this chequered chapter, unnecessarily robbed of tears and flowers.

✣

Five days before her death I met Madame Dolaro at the table of a friend. It was there that she told me the story of her recent struggles, the curious history of the MS. of her novel and the other matters narrated in an article on the first page of last week's DRAMATIC MIRROR. The extraordinary courage and cheerfulness of this brave woman impressed me deeply, while the shrunken form and white, pinched face with its great blazing eyes, denoted the extent of her sufferings and pitifully predicted that the end was not far distant. But I had no idea it would come within the week. Her last words, as I helped her on with her coat, still echo in my ears: "I may not live a week, I may live a month; but life is dear to me now as it is to you." Poor Dolly!

✣

The Goethe Society's big night with Boucicault and Winter as stars drew a large and fashionable audience to the Brunswick Monday night. Boucicault tackled the press without gloves and got in some good licks at the debasing tendency of contemporaneous daily journalism, while Winter responded at great length and with brilliant effect. He would unquestionably have knocked out a less nimble and scientific adversary than Boucicault. The listeners manifested a good deal of interest throughout the mill and the services of the police were not found necessary to preserve order.

✣

Cazauran, the cynic and philosopher, before his burden of suffering was lifted, must have realized that his fellows were neither ungrateful nor oblivious. His last days brought many friends to his side with help, sympathy and comfort, and he passed away from a world which he used to regard with no especial love or respect under circumstances which if they belied his theories at least belied them sweetly. During the years that I knew Caz. before his illness I never saw him exhibit the tender side of his nature but once. That was when I met him just after the papers prematurely printed his obituary some time ago, and printed it rather brutally. Some one had, unlike the rest, written of him kindly, and it touched his heart and brought the unaccustomed tear to his eye when he spoke about it. Caz. had feelings, although he didn't allow them to show through his sardonic exterior very often. His retirement and death has lost to the frayed Bohemia of the metropolis one of its few bright spirits.

✣

The report, published on Sunday by the *World*, that Col. Ingersoll had been blackballed by the Directors of the Players' Club, was only a stupid *canard*. Ingersoll had not been proposed for membership, but that made no difference to the ingenious and inventive reporter who exploited the story. However, the publication was instrumental in showing most strikingly the great orator's popularity, and creating a tremendous amount of indignation among his friends and admirers before its falsity was discovered. The Players couldn't choose a better man than Ingersoll for rejection if they wanted to excite the enmity of the entire profession. The stage and its people have no warmer friend in the world, and surely no abler one.

✣

The telephone brought the unwelcome news to THE DRAMATIC MIRROR yesterday that The Giddy Gusher was ill—not dangerously, but so seriously as to confine her to her bed and prevent her from addressing her thousands of readers this week. Dr. Robertson has the case in charge, and he reports that there is no occasion for alarm. She will, in all probability, be able to appear as usual in next week's issue.

✣

It was purposed in bringing the actors under the law against imported labor to exempt stars.

"Very properly," opined the Sage, "professional comet-y, you know!"

## A BOX-OFFICE PROBLEM.

The subjoined communication originated a box-office problem. THE DRAMATIC MIRROR detailed a reporter to interview managers and treasurers on the subject complained of by our correspondent. A consensus of the opinions elicited enables THE MIRROR to decide that our correspondent is wrong, and the position he assumed in the premises wholly untenable. This is the communication.

*To the Editor of the Dramatic Mirror:*

SIR.—I went to the theatre a few nights ago, purchased a coupon ticket and entered. The doortender, of course, took my ticket and gave me the coupon. When I got inside, I remembered some business I had forgotten to transact, which would detain me for the evening. I went back to the doortender and asked for my ticket, telling him I was not going to stay. This was before the performance had commenced and not two minutes from the time I had entered. He handed me a general admission, and, supposing this was all right, I showed the general admission ticket and the coupon, and asked for my money. The ticket-seller refused to give it up, saying he never heard of such a thing before. I then stepped to the box-office and appealed to the manager of the theatre. He laughed in my face, told me I was quite cheeky and refused to give back the money. I consequently had to leave, being out seventy-five cents, as I had not time to negotiate the ticket outside. Now, did I do wrong in asking for my money, and is it the custom never to give up the money when the ticket has been sold? You know the circumstances. The play had not yet commenced.

A SUBSCRIBER.

To ascertain the legal aspect of the matter and to learn whether THE DRAMATIC MIRROR'S questioner had good cause for an action should he see fit, a reporter called on ex-Judge A. J. Dittenhoefer at his business office.

"As a matter of law," said the Judge, "I have no doubt that the proprietor of the theatre was in the right in refusing to return the money. He sold the ticket for that night and it would be impossible to carry on any theatre if the people who attend were entitled, whenever it suited them, to return the tickets and demand their money back.

"This stands on the same principle as the sale of any article of commerce. If a man buys a hat and pays for it, the seller is not bound to refund the money because the purchaser for some reason wishes to return the hat. As a matter of courtesy, whether the proprietor of the theatre ought not to oblige a patron by refunding the money if, for some unforseen reason, he could not attend, is a question of ethics. The question as to whether the proprietor of a theatre has the right to refuse to sell tickets or in other ways to refuse admission to any person, is not involved."

T. Henry French, manager of the Grand Opera House, was most emphatic in his opinion. He said:

"The man made a mistake, and it was nothing but right that he should suffer by it, and not the manager of the theatre. He should have known whether he had any business to attend to that night before he went into the house. The ticket went into the box, and the manager of the house had to divide the money that the ticket represented with the manager of the company playing there.

"A man goes to the Grand Opera House, for instance. My doorkeeper, being an honest man, puts his ticket into the box, the key of which is held by the manager of the combination. When he comes to open it he finds the ticket, and he claims 65 or 70 per cent of the money that it represents from me. I have sold the ticket and I should have the money for it. How, then, can I return it to a man who entered the house and purchased his ticket by mistake.

"It's the same as with a drygoods store. You go in and select some cloth, of which you purchase a yard and a half. Then you realize that you don't want that but some other goods. We are in the same straits that the drygoods proprietor is, only that with a theatre we don't put back our goods on the shelf. If we don't sell them that night the chances are that we don't sell them at all."

## GUS MORTIMER'S ELATION.

Gus Mortimer feels highly elated over the receipts of Louis James and Marie Wainwright on their opening night at the Walnut Street Theatre, Philadelphia, last week. The receipts were $1,815.50, and on one occasion that evening the entire audience rose to its feet and cheered Louis James vociferously.

"I know it's like a minstrel attraction to flourish your figures," says Mr. Mortimer, "but I think it ought to be recorded that an American actor and an American actress played to the largest receipts ever taken in that house. I shall leave the city for a long trip South next Monday. In the meanwhile I may as well let you know that I have arranged for a season of six weeks for my stars at a—not the—Broadway theatre next season."

## IN THE COURTS.

MR. FLOCKTON'S ANTI-PROTECTION SUIT.

Colonel Robert G. Ingersoll spoke in behalf of protection to American actors before Judge Dugro in the Superior Court Chambers last Saturday. Colonel Ingersoll's address was in the course of the proceedings brought by Charles P. Flockton, one of the members of the Edwin Forrest Lodge of the Actor's Order of Friendship No. 2, to restrain the use of any of the funds of the Order by a committee appointed last month to go to Washington to influence the passage of a proposed act of Congress to amend the Contract Labor Law so as to include foreign-born actors, other than stars, which came before the court upon motion to continue the injunction granted several weeks ago.

John Delahunty, representing Mr. Flockton, argued that the appropriation of $500 to defray the expenses of the committee appointed to urge the passage of the bill was diverting the funds of the Lodge from its main object, that of providing support for sick members. He also advanced the argument that if the amendment to the Contract Labor Law were adopted it would limit and restrict healthy competition and lower the standard of the drama in this country.

The affidavit of Louis Aldrich, president of the Actors' Order of Friendship, declared that the subject of protection was brought up in the Lodge last year, when considerable discussion was had about American managers, employing foreign companies, making contracts with them for services to be performed here, and advancing their passage money to and from this country to such an extent that American actors were left without employment. Instead of $500 but $100 was appropriated to defray the expenses of the committee to Washington. Although Mr. Aldrich received this sum, yet he returned it, together with $150 donated from outside parties, less $47.50, the actual expenses of the committee.

Mr. Aldrich deposed that he believed that Mr. Flockton in this action is endeavoring to degrade the character and injure the interests of the theatrical profession in this country and to advance and uphold the tyranny and imposition complained of by the Lodge, in the interest of English actors and companies and the English and American managers who employ these foreign actors, and if this was not Mr. Flockton's intention it would be the effect if his opposition were successful. Mr. Aldrich in his affidavit referred to the letter sent last week by Col. Ingersoll to the Labor Contract Committee of Congress in behalf of the protection movement.

Colonel Ingersoll's argument before the court was in keeping with the views so ably expressed in his letter, and he persisted that the Order had a perfect right to use the funds for this purpose, which was for the benefit of its members and thus in harmony with the spirit of its organization.

Mr. Delahunty, in reply, declared that if the proposed amendment was adopted, no foreign actors, except stars, could come to this country, and intimated that every star who had come here in the past hundred years had been obliged to bring his own company with him.

Colonel Ingersoll promptly retorted that such was not the case, as Salvini, Harry Sullivan, Adelaide Neilson, Charles Keene, E. A. Sothern, Rossi and others had been supported by American companies.

Judge Dugro will investigate the application. Mr. Aldrich and several other members of the profession were much interested in the discussion.

BASSO KARL MUHE'S CASE.

Judge Bookstaver reserved his decision upon the application of Manager Gustav Amberg for a continuance of the injunction restraining his former bass singer, Karl Muhe, from appearing at the Metropolitan Opera House and singing in operas there.

ALLEGED LIEN ON BOUCICAULT'S PLAYS.

Dion Boucicault, through his legal representative, ex-Judge Dittenhoefer, has made application to Judge Patterson, Supreme Court Chambers, to punish Henry E. Walton for contempt of court for having interfered with the sale of his plays at the Madison Square Theatre on Jan. 3. It was claimed that this interference was in direct violation of an order of the court made several years ago restraining Mr. Walton from producing or exercising any control over Mr. Boucicault's plays. Mr. Walton interrupted the sale and claimed to have a lien upon the plays, and that Mr. Boucicault could not give good title to them, as he had, three years previously, assigned certain rights in the play to him. Mr. Boucicault declares that this assertion was utterly unfounded, and that the action of Walton has caused depreciation in the value of the plays. William Augustus Brady, the manager, who purchased After Dark, after the sale had been postponed, at a price less than the upset figure, made an affidavit in which he stated that he had asked Walton if he intended to interfere with his right to purchase and perform the play, and he replied that he only intended to put Boucicault to trouble and expense.

Walton did not appear to oppose the motion nor was he represented by counsel, and Judge Patterson said he would consider the case.

## PROFESSIONAL DOINGS.

THE first number of a charmingly illustrated fashion quarterly, the *Etelka Album*, has been issued in this city. The letter press is of interest to all women, but the pictures, drawn by Baron de Grimm, are exceedingly graceful and in artistic excellence far exceeding anything of the sort hithert seen.

JOHN A. STEVENS' Mask of Life will close season at Cleveland, O., on Feb. 9, in consequence of being unable to secure immediate dates in first-class theatres. The season will reopen April 1, playing in Pittsburg, Cincinnati, St. Louis and westward to San Francisco, opening at the Bush Street Theatre June 10. W. W. Randall is booking the time.

FRED. LESLIE was so hoarse that he did not play in Miss Esmeralda at the Brooklyn Park last Saturday afternoon. The part of Frollo was assumed by Fred. Storny.

FASHIONS came to a stop at Dockstader's on Saturday, no performance being given at night. There was a visit from a sheriff's officer early in the evening.

THE date now positively announced for the opening of Proctor's new Twenty-third-Street Theatre is Feb. 12.

SOUVENIRS are being prepared for distribution at the Broadway on the 100th representation of Little Lord Fauntleroy, which will occur on Feb. 25.

IT is again rumored that P. T. Barnum is to build a museum and theatre on Broadway, near Thirty-fourth Street.

AMONG the important attractions which Klaw and Erlanger have booked for F. F. Proctor's New England and Middle States circuit for the coming season are Joseph Jefferson, Fanny Davenport, Madame Modjeska, J. K. Emmet, Wilson Barrett, Roland Reed, Shadows of a Great City, W. W. Tillottson's Zig-Zag and Harbor Lights.

WILLIAM GILLETTE'S two Held by the Enemy companies are booked solid for their tours next season, which will be the fifth of the play. The present season of the two organizations are the largest that any of Mr. Gillette's attractions have ever known.

HELEN SEDGWICK is reported to have made a distinct hit in the part of Ida, a nymph of the Rhine, in the fairy spectacle of the Water Queen.

JAMES V. COOKE has resigned the business management of Edwin F. Mayo's Silver Age company on account of reduced salaries, and is now at liberty at Indianapolis, Ind.

F. MONTEZ, a decidedly clever writer, is hard at work upon a novel which she has dedicated to "The Giddy Gusher." It will be issued about Easter.

EDWARD WARREN, a clever juvenile actor, who made a hit in Charles T. Parsloe's Grass Widow company, is open for engagement, the company closing the season on Saturday night.

J. K. EMMET is doing so well all over the South that he raised the prices of admission to the $1.50 level. Although there was considerable murmuring against this advance the business continues as large as ever, and during the recent engagement in New Orleans at the Grand Opera House in that city, Mr. Emmet played the largest one night and the largest week that theatre had ever known.

PHIL. GOATCHER, having completed the models for Under the Polar Star, is now hard at work upon the models for the Star Theatre production of Bronson Howard's Shenandoah.

## LETTERS TO THE EDITOR.

MR. DANIELS ARRAIGNS MR. HOYT.

CHICAGO, Jan. 19, 1889.

*To the Editor of the Dramatic Mirror:*

SIR.—You were so kind recently as to grant me a few lines of space and allow me to answer an accusation made against myself, that I feel I can encroach on your columns once more. In order that no time or space be wasted I will, with your kind permission, jump at once to the subject.

Mr. Hoyt, of Rag Baby fame, publicly accused me of appropriating songs which he claimed at the time as his own composition, but which he afterward was generously (?) disposed to credit to the rightful authors (on my suggestion), but at the same does so with very bad grace and in language hardly befitting a business man.

To say that a man "lies" when an assertion is made, and that assertion backed by such strong proofs as I published, would naturally give readers the idea that there were some very unpleasant truths against a certain person. Whether my conduct has been unprofessional I will leave you to judge.

During the season 1885-86 I had a farce-comedy written for myself which I afterward called Little Puck. It was first produced as a one-act farce in London some time ago, where I purchased it while there on a visit. During my last season with the Rag Baby I perfected all arrangements and booked the piece through the country. At Williamsburg, during the season of 1887-88, Mr. Hoyt, in prospecting for an addition to his list of absurdities, saw the performance of Little Puck, in company with a fifty-cent seat in the gallery and h s note book, and there gained his ideas for a piece of which he is now very much in need of free advertising to sustain.

In a few words I will show you the similarity of the two. In Little Puck the plot hinges on the talismanic power of a Hindoo idol, which I have named Little Puck. In his, the piece is assisted by the aid of a statuette in the shape of a monkey.

One of the main characters in Little Puck is that of Jinks Hoodoo, an object of constant ill-luck. In his piece the main character is Jonah, whose condition is a fac-simile of Hoodoo's. Wherever the latter goes or whatever he does, general calamity reigns. Identically the same conditions pursue Jonah, even to the introduction of some of my best and original stage business.

The whole idea and theme of his piece has been stolen from Little Puck, and is acknowledged by the profession generally as an imitation, and when it is a well-known fact that Little Puck was produced several months before his piece, it is easy to judge which is original.

He is now kind enough to also put himself in the position of benefactor by saying that "I never amounted to anything until he gave me the part of Old Sport." Old Sport was my own creation, and I am just as much entitled to identify myself with that title as any of our prominent actors have with those of their favorite roles.

When Mr. Hoyt announces himself as having "made me," he takes too much credit to himself. When Rag Baby was produced he was employed writing squibs for a daily paper on a small salary, almost unheard of and unknown.

True, he wrote the piece, but he dare not deny that I introduced *every part* of the stage business, from the bull-dog to the soda fountain, for the company know that fact too well for him to deny it.

Hard work on my part, and those associated with me, succeeded in making a success of what would have been a total failure, and Mr. Hoyt made money. Profits were so large that he conceived the idea that he was a successful dramatist. Such presumption has since caused considerable merriment professionally.

The worthy gentleman also says that under the management of Hoyt and Thomas I achieved quite a reputation. I am not egotistical, but I must frankly take the credit of that reputation to myself, to recompense me for hard work and study.

"*Since they got rid of me*," sounds well in conversation and in print, but is laughable to those who know the facts of the case. Since little Puck has been a success I have had several offers from Mr. Hoyt to rejoin his forces, and be once more "a stepping-stone to his bank account." Shall I name one offer? Very good. In the presence of my manager, Mr. Samuel P. Cox, and a few other gentlemen in the office of the Coleman House, New York, recently, Mr. Hoyt very urgently made me the offer of $350 per week, or an equal partnership in the profits, guaranteeing the former in any case if I would sign a twenty years' contract with him. Does that look like "*getting rid of me?*" But no, I had the chance before me of making name and perhaps fortune for myself by my own exertions, and I decided to do so, politely refusing the generous offer made me. I am modest enough to think I am on the road to success, and do not seek notoriety other than in a legitimate way, giving my patrons all the amusement possible, and only by the aid of conscientious hard work.

In defence of his side of the case, Mr. Hoyt first offers the information that I came to see his attraction on a free ticket, but such was not the case, for I sent a messenger boy to the box office of the Bijou and purchased two seats. My business manager also bought two seats for the same evening. He was fortunate enough to get into the theatre without being recognized. I was not. During that performance of Mr. Hoyt's piece I particularly noticed several bits of business original with myself, one of which was such a flagrant steal as to draw my attention to it instantly. The person using it abruptly checked himself before finishing, showing me only too plainly that the instructions to "cut out all Mr. Daniels' business for the evening" had been forgotten for the moment. It was enough to show me, without any further proof, that not only had the idea of Little Puck been stolen, but stage business of my own, peculiar only to myself, was being used to make the piece a go.

When an author (?), in order to make his "latest" a success, stoops to stealing business created by a former employé, and transferring from other pieces of his manufacture enough material to bolster it up, the public will naturally pity his paucity of creative power, sympathize with him (and with themselves) and say: "Poor fellow, he has reached the end. Such is fate."

Now here are my compliments to Mr. Hoyt: He never amounted to anything until I made the character of Old Sport a success, and with it the success of A Rag Baby, and on the strength of my hard, zealous work he has since attempted to place himself in the public's eyes as a talented playwright, but extracts from almanacs and funny papers have at last given out, and the soil is barren. I also pity Mr. Hoyt for the lack of personal decency and the unprofessional conduct which leads him to write to managers of prominent theatres where Little Puck has been presented and made a winning success, threatening to withdraw his attractions should a date be allowed me; but such general satisfaction has Little Puck given as a pure comedy that threats of this kind have no effect, so I am content.

Judging from such action as this, Mr. Hoyt's popularity as a "mixer" must be on the wane.

Many thanks, my dear MIRROR, for your kindness and leniency, and wishing you and yours continued success, I am always very truly yours,

FRANK DANIELS.

DUNCAN HARRISON SAYS SOMETHING.

NEW YORK, Jan. 28, 1889.

*To the Editor of the Dramatic Mirror:*

SIR.—I had occasion to discharge from my employ a man named Elmer E. Grandin, who was playing The Colonel with me in The Paymaster. The reason for his dismissal was intoxication on four different occasions—once in New York, once in Washington, once in Boston and last in New Haven, where he was in such a condition that he could not articulate.

Since he has been dismissed from the company he has circulated the report that the reason for his leaving was my owing him salary, and he has also asserted that I was in debt to all the members of my company, and several other malicious fabrications.

Permit me to put myself on record as asserting that there is no truth whatever in any of Mr. Grandin's assertions. He was simply discharged, after repeated warnings, for the cause before stated. He was paid in full for his services, and I do not owe him or any other member of my company one penny.

Very respectfully yours,

DUNCAN B. HARRISON.

## AT THE THEATRES.

THALIA.—SILVER AGE.

| | |
|---|---|
| Capt. John Caton | Edwin P. Mayo |
| James Parker | Charles Brandt |
| Henry Flint | Harry Underhill |
| Daniel Hyde | Paul J. Menifee |
| Stephen Wray | W. Vaughn |
| Dennis McCarty | J. P. Keefe |
| Groggy | Lake C. Martin |
| Bill | John H. Langstine |
| Lona Wilder | Madge Butler |
| Barbara Wray | Kathryn Prosser |

Edwin F. Mayo presented, for the first time in New York, the piece entitled Silver Age at Jacobs' Thalia Theatre, on Monday night. The authorship is accredited to John G. Wilson, who collaborated with Frank Mayo on Nordeck. Possibly Mr. Wilson is not any too proud of this dramatic conception. It is not in the line of artistic work. The dime novel flavor pervades it throughout five acts of sensational episodes.

We reproduce for dramatic historians the synopsis of the piece as given on the playbill. Time of action, 1862. Place, Idaho. Act. I.—Silver age. Circumstantial evidence. Noon. Act II.—Lona's ranch. The hand of God. Evening. Act III.—Through the pass. The attack. Early morning. Act IV.—Deep-water Cave. The whirlpool. Night. Act V.—Silver age. Justice. Morning. In the way of elucidation we might add that "the hand of God" is shown in the manner that some of the villains are blown up by gunpowder in trying to capture Cool Jack. To be sure, Cool Jack plans the explosion, but it is comforting to know from the start that Providence has a hand in his numerous hair-breadth escapes.

At the opening of the piece he barely escapes being lynched at the instigation of James Parker, the heavy villain, who has committed a murder, and wishes to fasten it on Cool Jack, his latest rival for the hand of Lona Wilder. Subsequently Jack falls into the hands of Parker at least once during every act, and is only delivered from sudden death by some *deus ex machina* that sent thrills of delight to the hearts of the gallery gods perched up aloft at ten cents a head. The thunders of applause that greeted the hero whenever he turned the tables on the villain seemed like a return to the palmy days of the Old Bowery Theatre, when the Jack Sheppard species of stage production were all the vogue with the "b'hoys who ran wid de machine."

Mr. Mayo is too good an actor to drift into wild Western border drama. He is not given to ranting or chewing up the scenery, and his Captain Jack Caton, alias "Cool Jack," was an effective impersonation. He frequently presumes, however, on his stellar privileges, by dispensing a superabundance of pantomimic byplay. His constant resort to explosive mirth in serious situations is anything but artistic. Moreover, it is simply copying a histrionic method of his father, who always employed it with discrimination.

Madge Butler was sprightly and amusing as Lona Wilder, and Kathryn Prosser was a pleasing embodiment of Barbara Wray. The rest of the cast was fairly acceptable.

GRAND.—AS YOU LIKE IT.

At the Grand Opera House on last Monday night the James-Wainwright company presented As You Like It to a large and cordial audience. It proved a duplication of the success made by the same company on the presentation of this comedy at the Star a few weeks ago. Mr. James' Orlando is clear and impressive, and has a ring of true romantic sentiment. Miss Wainwright as Rosalind looked particularly charming and gave the character an artlessness that was really refreshing. F. C. Mosley made a very efficient Jaques. The rest of the company were capable. Next week, E. H. Sothern.

STAR.—HOWARD ATHENÆUM COMPANY.

The third visit to this city this season of the Boston Howard Athenæum Specialty company at the Star Theatre promises to be even more successful, financially, than the other two. A crowded house witnessed the performance on last Monday night, finding much to admire and much to laugh over in the programme presented. Special scenery had been gotten up for the acts of the Brothers Polnski and Lawler and Thornton, and their performances, as a natural result, benefited thereby. The entertainment, taken as a whole, is the best ever given by any vaudeville organization visiting this city.

NIBLO'S.—HARBOR LIGHTS.

Harbor Lights opened at Niblo's to a big house on Monday night. The company is headed by C. B. Wells and Julia Stuart, who gave entire satisfaction. The other members proved capable, each receiving his or her share of approval. The scenery was good. The engagement is for two weeks.

THIRD AVENUE.—TRUE IRISH HEARTS.

True Irish Hearts moved uptown last Monday and opened to a packed house at the Third Avenue Theatre. Bartley Campbell's Fate, with Lee Lamar as the star, next week.

WINDSOR.—TWO SISTERS.

The Two Sisters returned to town and opened at the Windsor on last Monday night, drawing a large audience. As the company is the same that was seen in the piece here a short time ago, individual mention is unnecessary. Next week the Haverly-Cleveland Minstrels will make their first appearance in New York, opening at this house.

BIJOU.—NATURAL GAS.

Natural Gas—or was it laughing gas?—filled the Bijou on Monday night. The company, with the exception of Donnelly and Girard, is entirely different from that of last season. Mark Sullivan played Howell very well, and his imitations of various stage favorites evoked ripples of applause. Ben. Collins as Ginger held the stage in the last act for several minutes, while the audience held their sides. Lena Merville was bright and vivacious as Jimpsy, Jennie Satterlee brought out the eccentricities of Kitty Malone cleverly, and Ethel Corlette sang sweetly.

STANDARD.—PEARL OF PEKIN.

The Pearl of Pekin was given at the Standard on last Monday evening to a full house. The only new feature was the re-enforcement of the chorus by an additional number of coryphées.

PEOPLE'S.—PAUL KAUVAR.

Paul Kauvar was transferred to the People's Theatre on Monday evening and packed the house. Joseph Haworth, who is always a favorite here, received a royal welcome. Next week, Robert Mantell in Monbars.

DOCKSTADER'S.—KELLAR.

Kellar, the magician, drew a large audience to Dockstader's on last Monday night. The entertainment opens with a number of well-known tricks and a few new ones, all of which are skilfully performed. The features are the automatic Psycho and Echo, the growth of the silk worm and the venerable Davenport cabinet. Kellar's performance was followed by Melville in a clever and humorous act of juggling that was really a novelty. A remnant of the troupe of Spanish Students that originally appeared in New York in the days of Booth's Theatre played several airs on mandolins and guitars, and the entertainment was brought to a close by Nana Sahib, who gave an exhibition of East Indian necromancy. The stage settings throughout were very elaborate and handsome.

TONY PASTOR'S.—VAUDEVILLE.

The entertainment which that wise shepherd of vaudeville, Tony Pastor, provided for his flock on Monday night was one which few managers could have duplicated. It included many of the best lights of the variety stage in a programme that sparkled with funny songs, bright sayings, the cleverest of acrobatic antics, and the most skilful of equilibrial feats. When to this is to be added the vocal selections of the genial Tony himself, it will be readily understood how the crowded house enjoyed itself to its utmost.

AT OTHER HOUSES.

Sweet Lavender continues to draw large audiences to the Lyceum. The 100th representation, which will shortly take place, will be specially commemorated.

Antony and Cleopatra, with those "amiable young people," as Mr. Winter calls Mrs. Potter and Mr. Bellew, steadily attracts big houses at Palmer's. Curiosity is not speedily satisfied in this instance.

The second week of Myles Aroon at the Fourteenth Street finds Mr. Scanlan doing a prosperous business. Next Monday Annie Pixley will appear in her new comedy 22, Second Floor.

Nadjy has resumed its pristine brilliance at the Casino. The cast is better than ever.

Captain Swift is a sound Madison Square success. Its draught is strong and unwearing.

The Lorgaire will give way to a revival of Pete at Harrigan's Park Theatre on Thursday night.

Mrs. Langtry will give Macbeth a rest on Saturday night at the Fifth Avenue while she disports in the doublet and hose of Rosalind.

Little Lord Fauntleroy packs the Broadway. Seats are bespoken far ahead.

## THE MUSICAL MIRROR.

THE SECOND THOMAS CONCERT.

The second of the pleasant series of Thomas' orchestral matinees was given on Thursday afternoon at Chickering Hall. The audience was large and earnest, and of choice composition. It had a certain pleasant coterie flavor and social *cachet* delicately suggestive of those days long gone (*Ehen, fugaces, Postume, anni!*), when New York was a comfortable, cosy large town, not a Babylon; when to cultivate classical music gave social prestige, and a subscription ticket to the Philharmonic was almost a *brevet de noblesse;* when "nice" people went to the concert to meet other nice people, and an evening at the Academy or at Steinway's was a sort of abstract and brief chronicle of the good company of the day.

The programme was good, if not precisely one of Thomas' best, and had the merit of "handseling" three new compositions never played here before. The first, Tschaikowski's Introduction and Fugue No. 43, is quaint and striking, in the master's well-known manner; the introduction much more interesting than the fugue, which is heavily and rather roughly orchestrated. The next, Schubert's Overture in E minor, was bright and melodious, and the third, Brahm's Hungarian Dances, orchestrated by Dvorak, was quaint and pretty, though it lacked the rich orchestral color and fine rhythmic swing of the companion composition familiar to our concert stage under the same name.

Hardly less novel than these were two numbers which in their contrasted styles offered a good text for a longer dissertation than we have place for here, on the nature and scope of programme music. The one, Greig's Suite No. 46, was like most of his work, highly graceful and pleasing. It is not a very strong or imaginative work, but it tells its story—Morning, the Death of Asa, Anitra's Dance, and the Hall of the Mountain King—in bright and simple fashion. Dealing as it does with the broad and general outlines of emotion or sensation, it is both expressive and charming.

The other, Rubinstein's Humoreske No. 87, "Don Quixote," is a bit of work in almost the worst of the bad taste of the programmatical school. The long extract in the printed bill invites us to read in it several of the most familiar adventures of the Knight of La Mancha—his romantic reading and consequent infatuation, his sallying forth on Rosinante and attack on the sheep, his meeting with the saucy peasant girl and declaration of love, his interference with the galley slaves, and subsequent discomfiture, and his final death, in dissillusion and sorrow, among his friends.

It would be superfluous to point out that this is matter for the romancer's pen or the painter's pencil, not for the tones and chords of the composer. Aiming at too much, it achieves little or nothing. It gives little hint of its meaning, without the aid of the printed extract, and, with some bits here and there of warm color and melodic phrase, is on the whole a long and tedious composition. The *naif* pedantry of the programme is occasionally refreshing. The suggestion that the music shall tell us how the poor gentleman "resolves to become a knight errant, and never to rest till he has filled the world with his fame," is almost as good as the inimitable "desire of kingship" in the Macbeth music of the Sacramento singer, Mr. Kelly.

But all this and more would be condoned for the broad force and dignity of Bach's Gavotte, Sicilienne and Bourrée, and the majesty of the noble Tannhäuser Overture, almost as fresh and strong to-day as when we first heard it nearly forty years ago.

METROPOLITAN.—THE HUGUENOTS.

Often as the opera has been given this season, the representation of The Huguenots at the Metropolitan on Monday called out a large and brilliant audience to greet Mme. Kalisch-Lehmann in the role of Valentine. The performance was an acceptable one, rather through a general evenness and balance of parts than through brilliant individual excellence. Mme. Lehmann interpreted her role with all of her old truth and sweetness, but hardly with all of her usual force. A certain heaviness of movement and embarassment of gesture gave here and there a tone of languor to the whole interpretation hardly in consonance with the stirring character of the action and the times. She made brilliant use, however, of some of her vocal advantages, particularly in the scene with Marcel, in the third act, of that ringing C in alt, held through two or three bars, which makes their passage an impossibility for many of our most noted singers.

Perotti as Raoul was alternately pretty good and pretty bad. His radical fault of singing with closed throat and a natural thinness of organ make his tones in mezzoforte work often painfully harsh and wiry. His gesture, too, is self-conscious and ungraceful. But he has a good deal of a certain style in his singing, he is tremendously conscientious and energetic, and never spares himself either in action or singing. In fortissimo passages his peculiar razor-edged scream (for it is nothing else) cuts and lashes the ear with a singular effect which is stimulating and even exciting, if not always thoroughly agreeable. His final scena with Valentine was given with great *abandon* and telling effect.

Fischer's Marcel was fairly satisfactory, but no more. It was, as most of his work nowadays, simply lazy. That he can sing when he chooses he showed by a few vigorous resonant bars in his strong scena with Valentine. Unluckily, during the major part of his work he doesn't choose. The slothful and somnolent *poco-curante* way in which this really strong artist lounges through many of his roles reminds one of nothing so much as a big *toro* in a Sevillan *corrida*, which nothing but lance-pricks and fireworks can rouse to action. It would be worth while to invent some sort of pungent *banderilla* which shall pierce his artistic cuticle and sting him to melodious madness. Alma Föhstroem sang her long garden scene with rather deficient voice but with notable ease, correctness and grace. It was far the best work we have yet heard from her. Felice Koschoska gave an acceptable though rather slovenly version of the page. Grienauer was handsome and satisfactory in the white satin of Nevers, and Beck made a harsh and repulsive St. Bris, as bitter and bigoted as the most prejudiced Huguenot could desire.

The chorus was reasonably good, though not as smooth and prompt as more careful drill by the *chef d'attagne* might ensure. The ballet was merely episotic and rudimentary. It is a pity, in an entertainment relying so entirely on the pleasure of the eye, that the management could not secure a more buxom and comely *première danseuse*. The long and attenuated meagreness of the present balletina recalls the witty Frenchman's perversion of a well-known proverb, *asperge obligè*.

In closing the opera, conscientious European managers give the final act—the street tumult and death of the lovers—entire, as it was written. The Maplesonian, or New York version, brings down the curtain on Raoul's desperate leap from the window. At the Metropolitan, by a sort of compromise arrangement, a file of musketeers is brought in to shoot the Huguenot hero, *à domicile*, which has the advantage of getting the curtain down before midnight, though it leaves the spectator in some doubt as to the eventual fate of Valentine, and whether her death-like swoon is a faint or a feint.

AMBERG'S.—SADIE MARTINOT.

That melodious and wandering dove, Miss Sadie Martinot, has at last found rest for the sole of her foot, and deposited her olive branch at Herr Amberg's ark in Irving Place. On Monday evening she made her *v'entrée* as Bettina in Audran's tuneful and lively opera, The Mascotte. She was, as always, pretty and pleasing. She was superbly dressed, and though suffering from evident cold and indisposition acted gracefully and well.

Herr Rank, after his usual fashion, gave great force to the broad humor of Rocco, by his unctuous and contagious fun. Herr Schuetz, as Pippo, was not in good voice, and his singing and acting were hardly up to his best mark. Lube, as Lorenzo XVII., was in excellent vein, and in fact largely carried the opera on his shoulders. The representation on the whole, what with a ragged chorus and the indisposition of one or two of the principals, did not move with quite the vivacity and snap we are used to expect from Mr. Amberg's bright and amusing artists. His plucky attempt to acclimate German comedy and operetta in Irving Place, however, evidently calls forth general sympathy; the house was filled with an unusually crowded and stylish audience, and Miss Martinot was snowed up in a pleasant blizzard of buds and blooms.

## MUSIC FOR DETROIT.

Charles E. Blanchett, of Detroit, who has been in the city the past few days, is completing arrangements for the largest musical festival Detroit has ever had. The forces employed will be an orchestra of sixty, made up of the foremost musicians from the combined orchestras of Boston and New York, under the direction of Carl Zerrahn, and the soloists Emma Juch, Madame Herbert-Foerster, Rosa Linde, Adele Aus der Ohe and Paul Kalisch. Still another tenor, a basso and a baritone will be secured, and it is also thought that Lilli Lehmann will be heard.

There will be a local chorus of 500 voices, now being trained; and as Mr. Blanchett has the financial backing of fifteen or twenty of the leading capitalists of Detroit, the enterprise appears to be on the high road to success. Popular prices will prevail.

## FIRE IN DULUTH.

The Grand Opera House at Duluth was totally destroyed by fire on the morning of the 28th inst. The fire started in the basement, and was discovered at 2 A. M., but despite the efforts of the whole Fire Department of that city, the doomed structure was a mass of ruins at 3:30 A. M. The Opera House was owned by Munsell and Markell and cost $112,000; insured for $70,000.

## GLEANINGS.

CHARLES FROHMAN has begun engaging people for the various organizations which are represented by him, and the list shows upwards of 140 parts to be filled.

IT is reported that Charles A. Gardner's new piece, Fatherland, is proving a great drawing card. After a two weeks' rest (beginning on the 28th) Mr. Gardner will come East, opening in Philadelphia. The company will then go West, playing all Summer in California. Their season comprises eighty weeks, booked solid.

MANAGER OWEN FERREE, of Power's Ivy Leaf company, has the model of a souvenir to be given away next season. It is a plain golden bar, with inscription, having for a pendant an enameled ivy leaf.

IN the endeavor to subdue a drunken stage hand at Heuck's Opera House in Cincinnati 26th, Chas. A. Stevenson, of Kate Claxton's company, broke the little finger of his good right hand.

THE Summer season of light opera at the Highland House in Cincinnati will begin in June, under the direction of Harry Hilliard, late of the Conried Opera company.

T. H. WINNETT will represent the new Park Theatre, at Dayton, O., in New York, and also the Park Theatre at Indianapolis. Passion's Slave is doing remarkably well on its Western tour, and C. E. Verner is doing still better on his way East.

WELLS-FARGO'S MESSENGER, a comedy-drama by L. O. Hart, of the Baldwin-Melville co., was produced for the first time at Bethlehem, Pa., on the 26th. It received favorable commendation.

THE members of A Noble Son company returned to New York on Sunday. Mr. Berliner, the manager, is fully satisfied that there is a good future for the piece, and as soon as possible will receive a metropolitan opening, negotiations for which are now pending. E. J. Buckley, who has everywhere received cordial praise, will remain as the star, and the company which was at the outset an excellent one, will be strengthened in some particulars. Leonard Grover is making such changes as repeated representation showed to be advisable, and when his play is seen in this city, it will be in greatly improved form. Wherever A Noble Son was presented, even in the poorest of one-night stands, it was much applause and the curtain calls were numerous.

## OBITUARY.

### SELINA DOLARO.

The death of Madame Selina Dolaro, which occurred on Wednesday night of last week, gave her friends a severe shock, although her disease, tuberculosis, had long pointed to a fatal termination. She was conscious almost to the moment the breath left her body.

Selina Dolaro—*a nom du theatre*—was born in London about thirty-seven years ago. Her father was a violinist in the orchestra of one of the opera houses there. At the age of fifteen years she entered the Paris Conservatoire. She married before she was sixteen years of age. Her husband was a Spanish Jew named Belasco. She made her début in London at the age of seventeen in light opera, and her early stage career was identified with Offenbach's productions. For some years she sang the leading roles in The Grand Duchess, Geneviève De Brabant, Mme. Angot, La Perichole and Carmen, and was a great favorite in these operas. In the zenith of her success she assumed the management of the Folly Theatre, London, and among other pieces produced Trial by Jury, the first of Gilbert and Sullivan's operas. About nine years ago she came to this country under the management of Col. J. H. Mapleson to sing the role of Carmen in Italian. This role she created in English during Carl Rosa's London season of 1878. She also created the roles Grand Duchesse and The Snake Charmer.

Madame Dolaro came to remain permanently in this country with a burlesque company which did a travestie on Carmen. She played in the Snake Charmer at the Bijou, Manteaux Noirs at the Standard, with H. M. Pitt in Caste at the Bijou and with Harry St. Maur at the same theatre in First Night.

She last appeared with Minnie Maddern in In Spite of All at the Lyceum Theatre. Since leaving the stage, three years ago, on account of her growing ill-health, she devoted all her time to writing plays and books. About a year ago she wrote a play entitled In the Fashion, which was brought out under Abbey's management at Wallack's Theatre. She published a volume of poems, enlitled "Mes Amours." One of these poems, "Let it be soon," has been set to music and is very popular.

Within a few weeks of her death she had rewritten a novel entitled "Bella Demonio." The original MS. of this work had been mislaid in the *World* office, and Mme. Dolaro had just finished the task of rewriting it. She also wrote occasionally for the magazines and newspapers, and was a contributor to THE MIRROR. Mme. Dolaro leaves four children, two sons and two daughters. One daughter and a son are in Mrs. Langtry's company at the Fifth Avenue Theatre, the other son is in Europe, and the second daughter lived at home with her mother. The funeral took place on the 26th. None but the children of the deceased attended. The service was conducted by the Rev. Dr. Mendez, and the interment was in the Jewish burial plot at Cypress Hills Cemetery.

### AUGUSTUS R. CAZAURAN.

A. R. Cazauran, journalist, dramatic critic and playwright, died at his residence in this city on the 27th. He was born in Bordeaux, France, a little more than sixty-eight years ago. Orphaned while an infant, he was adopted by a Jesuit priest, who educated him and sent him to Dublin to continue his studies. He came to New York at the age of twenty-eight, and obtaining employment on the *Herald*, his first assignment was the rather responsible one of reporting Charles O'Conor's speech in the Edwin Forrest divorce case. After ten years of experience in metropolitan journalism and a brief service as correspondent in the Crimean war, he went to Newport, a suburb of Cincinnati, where he became joint publisher and owner with Pitman in his work on stenography. He was afterward on the staff of the *Cincinnati Enquirer*, which position he gave up to become manager of Heller, the conjuror. When the war broke out Mr. Cazauran enlisted in the ranks. He saw hard service, and was caught by the Confederates in 1863 and imprisoned in Castle Thunder as a spy. He was subsequently released by an exchange for Dr. Pollard, a Richmond editor, who had been captured by Grant's troops. About this time he began his career as a dramatist, adapting "Aurora Floyd" and "John Marchmont's Legacy." The latter was played in a Richmond theatre while the city was under siege. At the close of the war he resumed newspaper work on the Washington *Chronicle* and furnished the first account of President Lincoln's assassination, as he was in Ford's Theatre on the night of the murder. He was official reporter for the Associated Press at the trial of the assassins and also at the subsequent executions. Subsequently he became connected with the National Theatre in Washington, and dramatized "No Thoroughfare." For a short period he owned and edited a paper called the *Season*. He was afterward reporter in the Senate for the Boston *Post*, and coming to the metropolis joined the staff of the Brooklyn *Eagle*, having been connected with that paper for three years. Soon after Manager Palmer assumed charge of the Union Square Theatre he engaged Mr. Cazauran as play-reader, translator and adapter, and in this work he continued until disease checked his activities. His original plays were failures, but his translations and adaptations were, with few exceptions, successful. Among them were The Danicheffs, Miss Multon, The Mother's Secret, Montjoy, or the Man of Success, A Celebrated Case, French Flats, Daniel Rochat, A Parisian Romance, The Creole, The Martyr, Mother and Son, The Lost Children and Felician. Mr. Cazauran was a brilliant journalist, and as a dramatic writer he excelled in terse, vigorous dialogue, and showed much skill in construction. He was a ripe classical scholar, an accomplished linguist, and a most companionable and charming man socially. His last illness was long, but, despite bodily suffering, he never lost his philosophic serenity and cheerful temper. His funeral took place yesterday (Tuesday) morning from his apartments at the Hotel Dam. Among those present were A. M. Palmer, J. H. Stoddart, Louis Aldrich, Joseph Arthur and wife, Charles Gaylor, Leslie Gurney, Ben Teal, Mrs. Louisa Eldridge, Frank Gaylor, Wesley Sisson, Laurence Hodes, D. A. Bonta, J. H. Schonberg and A. J. Dam. The coffin was almost hidden with floral offerings, the principal design being a large cross of lilies of the valley. The Rev. Dr. Houghton conducted the services, which consisted of the beautiful ritual for the dead of the Episcopal church. The interment took place in the Actors' Fund plot at Evergreen Cemetery.

### WILLIAM PAYSON MACKAYE.

William Payson Mackaye, the eldest son of Steele Mackaye, died in this city last week. He was in his twentieth year, having entered upon his chosen profession four years ago at the Lyceum Theatre in his father's play, In Spite of All. He had given considerable promise as an actor, and received commendation for his work in several characters. During the last two years he had been a member of Kate Claxton's company and was a pronounced success in the role of Pierre Frochard. During the recent Southern tour of Miss Claxton's company he contracted malarial fever in Texas. His untimely demise is a loss to the profession which his bright young life adorned.

### C. W. BARRY.

C. W. Barry was stricken with paralysis during the fourth act of Edwin Arden's Bagged Out at the Grand Opera House at Columbus, O., on last Sunday evening. He died on the following morning. Mr. Barry was formerly well known for his rendition of old men parts in stock companies. He was the author of Escaped From Sing Sing, which he wrote for Dominick Murray, and in which he himself appeared.

### VANDERBILT.

Clairette Vanderbilt, of The Pearl of Pekin company, died in this city last Monday. She was taken suddenly ill on last Thursday night, and sank rapidly despite the best of medical aid. She was twenty-one years of age.

## THE MEMBERSHIP GROWS.

The list of new members and life members of the Actors' Fund grows apace. Since the last issue of THE DRAMATIC MIRROR two more worthy professionals have sent in fifty dollars apiece and become identified with the charitable association for life. They are:

ANNIE PIXLEY,
ROBERT FULFORD.

We are glad to welcome this popular and gifted soubrette star and her husband and manager to the increasing body of life members. They bring the whole number enrolled since our appeal was made three weeks ago up to nine. The others are Maggie Mitchell, Mrs. Jennie Kimball, Rhea, Edward H. Sothern, Robert B. Mantell, H. R. Jacobs and N. S. Wood.

Six new members have qualified and sent in their dues since last week. Following are the names:

HARRY WATCHAM,
RUBY LAFAYETTE,
J. P. CURRAN,
WALTER T. FLOYD,
GEORGIE HAMLIN,
J. ALDRICH LIBBEY.

This brings the total up to nineteen new members.

Georgie Hamlin, in the letter enclosing her dues to join the Actors' Fund, says:

I only wish I was able to buy a life membership, and I will do so when I can afford it. Sincere wishes for the Fund's prosperity.

J. P. Curran, for Ruby La Fayette and himself, writes:

We both wish you unbounded success in the glorious and unselfish efforts you are making in behalf of this noble charity and hope before long to have the supreme pleasure of subscribing ourselves as life members.

J. Aldrich Libby says:

Please accept inclosed sum for the Actors' Fund. It is certainly deserving of the greatest encouragement. I send it with the utmost cheerfulness—regretting only that I am unable to buy a life membership.

We are just as glad to announce new annual members as life members. But we want to secure many more of them. Will not the professional enable us to print a larger list of names next week?

## SCANLAN'S TOUR ABROAD.

Gus Piton was a busy man early this week. A MIRROR representative found him at his desk at work arranging the tours of his stars.

"I have completed preparations for Mr. Scanlan's European tour," he said, "and I think the prospects are favorable for a very prosperous season on the other side; do you know he is playing to the capacity of the house at the Fourteenth Street. I have been trying to buy off the attractions which follow, but without avail. His season in this country continues ten weeks longer and then he sails with his entire company for England."

"Will he take over the present company?"

"That I have not yet determined, but I may say that he will take over an entire American company and all the scenery required for the plays he will produce, namely, Shane-na-Lawn and the Irish Minstrel. We will also use American printing for all advertising purposes. Mr. Ainsley, whom I have engaged as advance representative of Mr. Scanlan, will accompany me. I shall go over on Saturday, March 30, or Tuesday, April 2, or else precede them by a couple of weeks.

"I shall see Mr. Scanlan's opening in Liverpool and then go to Dublin, to remain there until he opens in that city. I will sail for Queenstown on May 11 and arrive home about May 19. Mr. Scanlan will end his tour July 13. He will then make a Continental trip for pleasure, visiting Paris, some of the larger German cities, spending a couple of weeks in Switzerland, returning to America in time to begin the regular season in September. His first New York date will be November 11, when he appears for four weeks at the Star.

"Now as to my other attractions. Mr. Mantell played Othello on Saturday night last in Newark to not alone only the largest house of the week, but to the largest audience ever in the theatre at the regular prices. He received two calls after the final curtain as well as many during the performance. His next season will open at the New California Theatre in San Francisco on July 8.

"Miss Coghlan is playing this week at the Globe Theatre, Boston, to big business. For the rest of the season she will be in this immediate neighborhood, and will open at the Star on April 1, closing her season on May 11 in Brooklyn. Her next season will open at the Baldwin, San Francisco, on August 5. I have arranged to take both her company and that of Mr. Mantell direct from this city to the Pacific coast.

## REFLECTIONS.

THE Little Tycoon's Southern tour is reported to have been remarkably successful.

CARVER B. CLINE, manager of the Among the Pines company, writes that he will close for two weeks at the end of the present engagement at the Columbia Theatre, Chicago, and will return with the company to New York to reorganize and effect certain changes in the play, after which he will fill out the season in a continuous chain of weekly stands.

STEPHEN LEACH, the well-known manager, has completed arrangements by which he will star a society lady of Pittsburg, who has already attracted much attention through her wonderful histrionic powers, for the balance of this and next season. She will be supported by a first-class company.

HALLEN AND HART will present Later On at the Amphion, Brooklyn, E. D., on Feb. 4. On Feb. 11 it will be seen at the Star and on the 18th of that month at the Grand Opera House, Brooklyn. The piece has achieved a remarkable success in the South and West and much interest is manifested in the New York production. The company is strong and is under the management of Harry Hine. Most of the songs are original, having been composed by Fred. Hallen and Joe Hart and arranged by Harry Saxton, the musical director of the company.

A NOVEL sight was witnessed in the Savannah (Ga.) Theatre recently during a performance of He, She, Him and Her. It consisted of three pairs of twin boys, accompanied by their father, who occupied orchestra seats and attracted a great deal of attention. The father was Dr. Mark Johnson, manager of a theatre in Milledgeville, Ga., and a physician of note.

LEE LAMAR, the Southern actress, will be seen at the Third Avenue Theatre next week in Bartley Campbell's Fate. Miss Lamar is a member of one of the most aristocratic of Southern families and is related to both Justice Lamar and General Lee.

ON last Monday night Rosina Vokes opened in a triple bill to a packed house at the Lee Avenue Academy of Music, Brooklyn, E. D.

CAPTAIN SWIFT, with the present cast, will tour the principal cities of the country in September next, Charles Wyndham appearing at the Madison Square Theatre in the meantime.

THE new comic opera, Said Pasha, will be seen for two weeks at the Standard Theatre, beginning Feb. 25.

THE Corsair company will close its season on June 1, after having been on the road for 108 weeks, the longest continuous season on record. The burlesque will be seen at the Star Theatre on March 11.

ABOUT 200 of the children of the Hebrew Sheltering Guardian Society will witness Little Lord Fauntleroy at the Broadway Theatre this (Wednesday) afternoon.

THE well-known theatrical architects, McElfatrick and Sons, are in Washington looking after P. Harris' new theatre, now being built in that city. They will go to Louisville shortly to arrange for the opening of Mr. Harris' theatre in that city on the ground floor. Sam Friedlander, agent for Mr. Harris, in speaking of the latter improvement, states that when the necessary changes are made, Mr. Harris will have three of the largest, handsomest and most successful first-class theatres in the country.

R. E. GRAHAM has been engaged by Manager Willard Spenser to play General Knickerbocker in The Little Tycoon. Mr. Graham created that character.

MAGGIE MITCHELL opened in her new play of Ray in Philadelphia last Thursday night, to a packed house.

R. E. STEVENS, J. F. Dean, John Burke, Ida Vernon and Emma Madden severed their connection with the Fred Warde Company in Nashville on Saturday last, and returned to this city. Joseph Brooks having relinquished the management, Mr. Warde will continue the tour, assuming the entire direction of affairs.

FRANK MAYO opened on last Monday night at Richmond, Va., in the Royal Guard, before a large, fashionable and enthusiastic audience. He is supported by a very strong company.

DENMAN THOMPSON has decided to close the first season with The Old Homestead at the Academy of Music on June 1. Mr. Thompson will then go to Swanzey, N. H., for a vacation. The second season of The Old Homestead will open at the Academy in September. During the months of June, July and August Bartholomew's Equine Paradox will occupy the Academy.

THE destruction of the Grand Opera House at St. Paul, Minn., complicates the litigation between Lotta and Manager Scott. Lotta negotiated for the purchase of the opera house, but difficulties arose about the billboard privileges, which are very valuable in St. Paul. A suit against Lotta is now pending in the United States Circuit Court. If Lotta's partial purchase of the property was valid, the question involved is on whom the loss of the building shall fall.

JOSEPH ARTHUR was informed recently that a man named Campbell out in Dakota was infringing on his fire-house scene, which is covered by patent. He at once placed the matter in the hands of Munn & Co., the government's agents, and if the culprit is caught he will most probably suffer the penalty for the crime, which is ten years' imprisonment.

CLAY CLEMENT and Stephen Wright have been engaged for The Paymaster; William Robinson, Charles Herbert, Frank Wise, James Tighe, Horace Dawson, T. D. Frawley, Harry Wagner, Frances Forest, Mrs. Charles Herbert, Alice Brooks, Daisy Temple and Edith Pollock for Hidden Hand, to be produced at Forepaugh's, Philadelphia, next Monday night; Alice Elton for the Fugitive; Fred. Hight and wife for the Eastern Sweet Lavender company.

## WHAT IS SAID OF IT.

### CONVENIENT AND USEFUL.

*Baltimore American.*

THE NEW YORK DRAMATIC MIRROR appears this week in its new sixteen-page form. Its make-up now conforms with its bright contents, making it a convenient, useful companion, as well as a readable and entertaining paper. THE MIRROR has long been the leading dramatic paper of the country, and its able editor is to be congratulated on its continued success and usefulness.

### REPLETE WITH GOOD THINGS.

*New York Press.*

THE MIRROR has changed its title to THE NEW YORK DRAMATIC MIRROR, and increased its pages from twelve to sixteen. It has an entire new face of type, and its first number under the new management is replete with good things. THE DRAMATIC MIRROR is always bright and interesting.

### GREATLY IMPROVED.

*Philadelphia Ledger.*

THE NEW YORK MIRROR (or THE DRAMATIC MIRROR, as it will henceforth be styled) has made its appearance in a greatly improved form, typographically and otherwise. The pages have been reduced to a more convenient size, while their number has been increased, so that there is room for more reading matter than formerly, and beneficial changes have been made in different departments. The usual portrait on the first page has been abandoned, but it is announced that in future the illustrations will be more numerous than before and decidedly better.

### QUIET AND TASTEFUL.

*Philadelphia Press.*

THE NEW YORK MIRROR has become THE DRAMATIC MIRROR, and with new type, a quiet and tasteful heading and an increase in the space allotted to Philadelphia, promises a continuance of its past excellence.

### MORE ACCESSIBLE AND INVITING THAN EVER.

*Boston Beacon.*

The first number of THE MIRROR, in its new sixteen-page shape and under its new name of THE DRAMATIC MIRROR, has appeared this week. It is very handsome, and its readable and valuable contents are more accessible and more inviting than ever before. It has given up its big portraits, which used to occupy rather more space than they deserved, but promises to present other illustrations of higher art character from time to time.

### THE LEADING DRAMATIC WEEKLY.

*Boston Times.*

THE NEW YORK DRAMATIC MIRROR, as THE MIRROR is now styled, is so changed in appearance that a casual glance is not enough to assure one of its identity, but a look into and at its contents discloses the old familiar excellence, the many good features which have made THE MIRROR the leading dramatic New York weekly. And long may it continue so, is the wish of *The Times*.

### A BEAUTY.

*Nashville Sunday Herald.*

THE NEW YORK DRAMATIC MIRROR, the greatest theatrical paper in the United States, came out yesterday in a magnificent new dress, and it is a beauty. THE MIRROR is my prime favorite of all the dramatic journals. It is clean, honest, fearless, able and brilliant. Mr. James G. Cantrell, THE MIRROR'S Nashville correspondent, is a bright and alert critic, and besides is popular and somewhat handsome.

### GREATLY IMPROVED.

*Washington Capital.*

The excellent NEW YORK MIRROR appears this week in a new dress of type, with enlarged pages and the appearance greatly improved. The name of the paper is changed to THE NEW YORK DRAMATIC MIRROR, and the day of publication to Wednesday.

### A MODEL EXTERIOR.

*Syracuse Standard.*

The current issue of THE NEW YORK DRAMATIC MIRROR is in the form which it was announced the periodical would assume early in the year. Harrison Grey Fiske, the editor, is conspicuously a gentleman of taste as well as an accomplished critic of the stage and its productions. His admirable weekly is a model in exterior aspect as printed now. Mr. Fiske's MIRROR seems to be a fair and impartial chronicle of the scenes and incidents of theatrical life. We generally find it speaking by the card and as near the truth as it is possible to get. Mr. Fiske, is, however, generous in his allowances, if judged from the tenor of comment in his columns touching the ability of Mrs. Potter to act in Antony and Cleopatra. Nym Crinkle, his feuilletonist, has rolled up sleeves and bared arms to defend the fair graduate of society. One of his articles lauds her enactment of the Egyptian courtesan queen to the skies. Mr. Fiske, in his department, rakes her over the coals without mercy.

### TELLING COLUMNS.

*Brooklyn Daily Standard-Union.*

THE NEW YORK DRAMATIC MIRROR appears in a new and neat dress this week. The size of the page is different, and so are the typography, heading etc. But the evidences that the same clear head is at the helm are present in every line of the paper's teeming columns of news of plays, players and playhouses.

### BETTER THAN EVER.

*Pittsburg Dispatch.*

THE NEW YORK DRAMATIC MIRROR is the new title of the excellent paper published by Harrison Grey Fiske. With its change in name a change in type and the size and the arrangement of the paper has been introduced. All these changes are improvements, and THE DRAMATIC MIRROR more than ever is entitled to the credit of being the best theatrical paper ever published in America.

## THE LITTLE CHURCH.

There is no church the interior of which has been so frequently seen by professionals as that little rambling edifice on Twenty-ninth

*EXTERIOR OF THE CHURCH OF THE TRANSFIGURATION.*

Street, where in all seasons of grief or festivity they are wont to assemble. The Little Church Around the Corner cannot be said to be precisely the actor's place of worship, but it has, and will probably always have, his preference whenever it is necessary in the progress of affairs to call a halt and turn aside for the celebration of such rites and ceremonies as even the non-churchgoing contingent cannot escape.

If it be true that the Church of the Transfiguration is essentially the church of the profession, it is equally true that the Rev. Dr. Houghton is the pastor of the profession. It is, indeed, a question whether if he were summoned from his field of useful and conscientious labor the Little Church would not lose much of the distinctive character it has enjoyed for so many years.

THE DRAMATIC MIRROR takes great pleasure in presenting to its readers this week several pretty views of the church building, exterior and interior. Dear as the sacred edifice is to every professional heart, we doubt not that the presentation of these pictures will have a special value and interest to actors generally.

The first illustration shows the exterior of the church, together with the rectory and yard as seen from Twenty-ninth Street. The building is not imposing, but its odd architectural design, its gables and sloping roofs and irregular outlines, combine to give it a character and a sweet beauty entirely its own. It is not the sort of church one expects to find just off the busy precincts of the central avenue of the metropolis, but rather such an one as might be found nestling among the English hills, along the line of some hedge-burdened highway. It speaks of peace, retreat and the refinement of asceticism.

The second picture down the page represents the choir and organ at the intersection of the transept and nave. It is here that the surpliced singers have often sung the solemn threnodies to the accompaniment of the sonorous instrument in the services held here over many of the stage's illustrious dead. The arrangement of the choir is both picturesque and ingenious, situated as it is where the two main sections of the church meet. It enables those in the transept and those in the nave, who, owing to the construction of the building, are not in sight of each other, to hear the choir equally well.

The third view, giving the nave in perspective, looks from West to East. It shows the low, arched ceiling, the groined pillars with their brazen lights, the stained glass windows, many of them memorials, and the pictures on the walls illustrating the events of the journey to the Cross. In the distance is the altar, on which may be dimly seen the cross and candles, while above is the large window, forming a copy of Raphael's picture of the Transfiguration, through which a subdued light streams through into the chancel.

*THE CHOIR AT THE INTERSECTION OF TRANSEPT AND NAVE.*

A nearer view of the beautiful altar and sanctuary is had in the next picture, while the pulpit is represented in the small engraving that follows.

A brief outline of the career of Dr. Houghton and the growth of his church comes properly within the province of this article. Dr. Houghton is a native of Deerfield, Mass. He was graduated from the University of the City of New York, and while preparing for the ministry acted as professor of Greek at College Point, L. I. Having been ordained to the diaconate by Bishop Brownell, he was assistant for a short time to Dr. Muhlenberg at the Church of the Holy Communion. For eleven years, it may here be said, in conjunction with his pastoral duties, he served as instructor in Hebrew at the General Theological Seminary.

In 1848 the parish of the Transfiguration had its birth, beginning with no other possessions than a Bible, a prayer book, a surplice and a pine-wood lectern, in the barren back room of a private house. There were also some benches, a borrowed organ, six communicants, and a priest who had only his faith to depend upon for support. A couple of years later Dr. Houghton bought with a small sum of money a portion of the present site of his church. Afterward the plot was increased to 175x100 feet in area. First Dr. Houghton built a little structure, not only modest but utterly lacking in architectural attractiveness. The energy and simple beneficence of the clergyman attracted the attention of the strangers, and gradually the congregation increased in numbers, and outgrew its accomodations. Then the building began to adventure out in every direction, additions being built that harmonised symmetrically in general design. An annex chapel grew out of the West end, reaching to the rectory. Then the transept spread from the chancel along the eastern end of the property almost to the street, yielding further a beautiful baptistery. Then the choir was constructed, bevelled across the angle at the junction of the transept and the nave.

It was then the edifice expanded, and it is remarkable how exquisitely the later portions blended with the earlier. It is truly a "little" church. The side walls are only about twelve feet high, the ceiling at its highest elevation is only thirty feet. In Summer the many trees in the yard without almost hide it from view with their branches.

The large Elizabethan window in the choir was designed by the late wife of the rector several years ago, and was reproduced at large cost as a memorial from the rector. It is a transcription of the several verses of the Compline Psalms in ecclesiastical text, the verses being elaborately bordered with symbolic ornament in colors. The "Stations of the Cross," which decorate the walls of the nave proper, were painted in Paris. On either side of the altar in the chancel are fine copies of Bartolomeo's Saint Peter and Saint Paul, while in the left hand corner is a copy of Murillo's "La Conception." On the outer walls of the transept is the medallion head of Christ in relief, done in marble by Launt Thompson. There are also copies of Domenichino's "Communion of Saint Jerome;" "The Archangel Michael," by Guido Reni; the angel from the "Madonna di Foligno;" "The Betrayal," and two Venetian mosaics. Over the lectern is the "Blessed Virgin" and over the pulpit the "Angel Gabriel." In front of the choir window stands a marble statue of a child—Simmon's "Song of Praise."

*THE ALTAR.*

The art treasures of the little church furnish a complete surprise to the person who enters the modest sanctuary for the first time. While there is no pretense of stone or spire without, the genius of the glass-worker, the painter and the sculptor have been freely utilised to give warmth, color, beauty and religious feeling to the decorations within.

Dr. Houghton has strong ideas regarding the exact province of the priestly work and character, and he devotes himself absolutely and entirely to the demands of his parish, giving no part of his time to those social duties and public appearances which bring many other clergymen more conspicuously under the general observation. For forty years he has deliberately, conscientiously, and with a complete sacrifice of self, lived a life of the simplest, most rigorous asceticism. He is perpetually at his post, and is always accessible by night as by day to those who by grief, danger or doubt are impelled to seek comfort, counsel or sustenance from his hands. He is never absent from his house or church, year in and year out. The ministrations in the one and the personal offices in the other demand his whole time and protection.

A life like this, which combines in a singularly rare way the attributes and surroundings of the religious enthusiast and dreamer with the practical labors of the philanthropist, is seldom found among clergymen, especially in a great and bustling city like New York. But Dr. Houghton's life-long devotion to the needs of his fellow-men and to the service of his Master, has not been without its earthly reward in the love and veneration of thousands of men, many of whom are strangers to him personally—and who always will be strangers—and particularly of the members of the dramatic profession, who in the historical incident which first brought this priest and his church directly to their notice, found ample reason for the affectionate regard and enduring esteem in which both are held.

Dr. Houghton has married and buried more actors than any other clergyman living or dead. Although there are few, if any, professionals now among his regular parishioners, and although they seldom seek his services except in connection with the forms and ceremonies of the church, he has always held himself in readiness to perform whatever minis trations have been required of him in a spirit of cheerful willingness.

While the profession so frequently uses the Little Church, they contribute nothing to its support. The parish is maintained, we are told, by voluntary contributions solely. Some day before much time has passed and while Dr. Houghton is yet among us, THE DRAMATIC MIRROR hopes to see the grateful appreciation of actors take substantial shape. No tablet of marble or brass is needed to beautify the Little Church, which is dowered with more than the ordinary share of sacred art treasures, but the raising of a fund of good proportions wherewith to

*THE PULPIT.*

endow it and ensure its future continuance of usefulness after the beloved rector of to-day has gone to his rest would be a noble and a practical recognition of the unselfish services of Dr. Houghton to the people of the stage.

*PERSPECTIVE OF NAVE.*

NEWTON BEERS will produce Enoch Arden next season. The company will contain fifty first-class artists, and the production will necessitate a weekly expenditure of $2,500. A special feature of the representation will be the sports and pastimes of the period of the play. In addition to the cast there will be a chorus comprising eight male and eight female voices, sixteen male and female dancers and ten children. Henry E. Hoy is getting up the scenery which, he claims, is the handsomest he has ever painted. The show will be opened at one of the principal theatres in this city. H. E. Wheeler will act as manager, and it is quite probable that the booking will be done by W. W. Randall.

IT is said that Wilson Barrett may play Hamlet in Paris before coming to this country next season. The guillotine is still used as an instrument of death for capital offences in France.

## HOWARD'S TALK.

### A LITTLE CONSIDERATION OF THE LILIES OF THE STAGE—LEHMANN, RUSSELL AND LANGTRY, PAST, PRESENT AND FUTURE.

Consider the lilies of the field how they grow; they toil not neither do they spin.—St. Matthew vi., xxviii.

The lilies, concerning whose beauty and imperial luxuriance the founder of the Christian faith so graphically spoke nearly nineteen hundred years ago, resemble the Lilies of our time in this, that "even Solomon in all his glory was not arrayed like one of these;" but they differed from the Lehmanns, Russells and Langtrys of the nineteenth century in that these both toil and spin. They toil, night in and night out, with matinees thrown in, upon the stage, and they spin along lines of advertising ingenuity to an extent which would have amazed the apostolic mind and paralyzed the author of the above immortal phrase—very likely utilizing his very words as a draft for dramatic purpose.

Lily is a favorite name upon the stage.

In addition to the three now with us, we must not forget the bright and beautiful Lily Grubb, who needs nothing but a year of honest study and an acceptance of conscientious training to make her the peer of any light opera singer the world has ever known. Just now New York is much interested in the artistic endeavors of Lehmann, the great German interpreter of Wagnerian lyricism; of Lillian Russell, no longer, thank heaven, debased as "queen of the dudes," but regnant in her proper sphere before the footlights; and of Mrs. Langtry, whose face has long been her fortune, and whose fortune is on the large increase. About these three women there has been an immensity of bogus advertising, and in each case it was absolutely unnecessary. When Lehmann was here before, we were informed day in and day out of bickerings between the artists of Mr. Stanton's company, of jealousies and envies, of boutings and floutings, and then, when interest in that direction flagged, it was given out that amatory passages were constant between this magnificent specimen of womanhood and the young gentleman who, as assistant conductor, kept alive memories of the grand old Damrosch, to whose intelligence, information and substantial knowledge as an executive New York is so greatly indebted. It was insisted that Lehmann and Damrosch would be married at the end of the season, and hundreds of opera glasses were directed upon them, she upon the stage, and he, with slender outline, at the conductor's desk, and if, by chance, Seidl waved the bâton, Damrosch's pale face was eagerly scanned as it peered above the box front, while the statuesque Lehmann led her horse from the mountain top, or staggered the burliest tenor, when frightened, she fell into his unwilling arms.

It was all bosh.

It was the coinage of an advertising brain. The season closed, Lehmann married the man of her choice, crossed the sea, and now, recrossed, appears a bride, while Damrosch waves his wand as of yore, and gossip seeks other channels for relief. It was a glorious tribute to Lehmann's genius, paid the night of her début this season. The house, always magnificent, was packed, the boxes were filled, the stalls were occupied from footlight to doorway, and the great o'erhanging galleries, with their dense masses of black coated men, unrelieved by feminine attire, bright plumes or costumes gay, seemed like thunder clouds, as indeed they sounded later when the scene disclosed the Jewess, magnificent and superb, applause rolling, rolling around the amphitheatre, in hearty unfeigned welcome.

What an inspiration that reception must have been!

And, as with Lehmann in the substantialities, so we find the airy, fairy Russell in the comicalities of the Casino. What a romance that woman's life has been. Long before the public knew her she was won and wedded by young Braham of Boston. Her crown has not always been a wreath of roses, nor has her bed been a continuity of flowery ease. Life with her has been stern and earnest, as well as gay and frivolous. The dark lines of melodrama have offset the roseate hues of flirtation and individual triumph. Released from matrimonial bondage, she sought entrance at the door of the variety stage, and well do I remember Tony Pastor, sitting with her in the front seat of the Theatre Comique, guests of manager Hanley at a matinee, and, as the two came out with the audience, Tony called my attention to her as a woman with a future, a thin, pale, delicately-built girl, evidently quick-witted, and not over-vain of what was then, surpassing beauty. Putting aside the nonsense, in which her mother indulged years ago, telling reporters about the young millionaires who called, bringing their breakfast with them, putting aside the escapades with which this lady has been credited, is it not a fact that whenever she has deemed it worth her while to give the public honest service, she has packed her manager's house, and has earned many times her salary? That she is capricious, self-willed, now and then unreasonable, is but to say that she is a successful woman; that she is an ornament to the stage physically, that her voice is enjoyable, that her conscientious effort is invariably successful, is but to repeat what has been said a thousand times, not only concerning her but concerning the cow which, having given a pail of foaming, appetizing, healthful milk, spoils the entire job by a vigorous kick of a wilful hoof. A contrast between Russell and Kellogg is apropos to-day, when word comes of the disbandment, so far as Clara Louise Kellogg and her company are concerned, of the Kellogg Opera Company.

Miss Kellogg began life many years ago.

I was one of her earliest welcomers. I recall her triumphs before the Philharmonic societies of New York and Brooklyn with pleasure. It afforded every true American sincerest pleasure to be able to treat understandingly and with emphasis of the artistic triumphs won, and the artistic laurels honestly gained, by this homely-faced, but clear-headed, wonderful-voiced, good-hearted American girl. Triumphs are rarely won such as she made her own, and with her honest endeavor was a strain, so rare among artists, of monetary prudence. She not only made but saved money. The hayday of her prosperity enabled her to prepare for the rainy day of subsidence, and the consequence is that now, in later life she has more than enough on which to live comfortably, and to support in enjoyable ease those whom she loves.

Miss Russell is a fair type, a very fair type, of the successful people on the stage who make money, but don't save.

Her experience with Braham taught her one lesson, her experience with Solomon taught her another, and, if report be true, she is about to take a third chance in that marvelous lottery, from the experience of which she will unquestionably be afforded an opportunity to learn another lesson. The time will come to her as it came to Aimée, as it came to Dolaro, as it came to Cazauran, as it comes to every bright and successful man or woman, which will be made sad, or endurable, by reason of the exercise, or the lack, of monetary prudence. That Lillian Russell has it in her power to be a very rich woman, no one knows better than she. She has at least five years of popularity before her, even if she were to grow to twice her size. In those five years she can put aside enough money to live on comfortably the other forty years of her life.

But she probably won't do it.

I have never seen her more beautiful. Her voice sounds more agreeable, her presence more thoroughly fills the stage, and I never so keenly appreciated the value of education, of training, of conscientious study, as when I see what this girl without those aids is able to do, and imagine how much better she might do if her early life had been one of culture rather than of caprice.

The third Lily is Mrs. Langtry.

As everybody went, so I went to see Langtry's Lady Macbeth. I recognize Langtry's ambition. She long since found herself a very rich woman. She is one of the few in the profession who works upon a plan. Her notoriety is self-sought, her publicity is self-attained. Such celebrity as she has she gained by personal exertion. She found a country where gossip reigns supreme, where dame rumor is queen and old Mr. Grundy the prince consort. She has played it for all it's worth. She has made even her domesticity part and parcel of this advertising plan, and if ever a woman, if ever an enterprise, proved the value of advertising, Mrs. Langtry has, and Mrs. Langtry's dramatic ventures have. Coming here without a dollar, she could sign property away to-day valued in the open market at not less than a quarter of a million dollars.

You remember the night of her announced début in Abbey's Park Theatre on Broadway.

You recall the columns of interview on the following morning, when the story of the theatre's fire was told. There never was such magnificent audacity as those interviews disclosed. The lady came here a target for curiosity. The very first step she takes, flames of advertising shot into the high heavens, great clouds of smoke, on every film of which her name was written, heralded to all the American public the news that Mrs. Langtry had come, that Mrs. Langtry's début was postponed, sharpening curiosity, redoubling a desire to see, making her name familiar, not in clubs and cafés, restaurants and saloons, but in every household where the daily news is known and discussed. From that fortunate hour to this, every phase of human nature has done its share. Every nerve in the body corporate has risen at the proper time. Every muscle, everything, has done its share in making the name and thereby spreading the fame of Langtry throughout the world. Adroitly, cunningly, shrewdly she has used it. Knowing well that like the old-time milkmaid her face was her fortune and gossip her advance agent, she stepped upon the boards and continued there, not as an actress, not as an artist, but as Mrs. Langtry with the comely face, the fairly excellent taste in dressing, the quick-witted user of opportunity.

She is past all that.

She found money, but not reputation in that line. Now, having lined and heaped high her coffers with desired wealth, she naturally seeks a step beyond. Sacrificing absolutely to the requirements of the case her personal beauty, she appears, very unnecessarily by the way, I think, from the very first, a pale, drawn-faced, anxious, nervous, apprehensive woman. If that is her view of Lady Macbeth's character, it must be conceded she draws it well. It is not the proper view, but if it be hers it is her privilege to so paint it. Wretchedly supported as she is, with a company which, outside of two, costs her but very little money, she is drawing crowded houses to the Fifth Avenue Theatre, as Russell is, in her way, to the Casino, and Lehmann in hers to the Metropolitan. No relationship does she bear to the old-time Lily who lived without toil. From one end of the country to the other she goes, one-night stands, all day travel, two-night stands, with a travel sandwiched between that and the next two. One week here, another week there, living from hand to mouth, sleeping without comfort, eating without appetite, drinking without enjoyment, enduring the foul smells of rural dressing-rooms, putting up with a thousand and one infelicities which twenty years ago would have made her ill, she has struggled and toiled down to this very hour for the sake of cold cash, and plenty of it. Now she is certainly toiling for another point. Money may come with it, but I think it will be granted by every close observer that Langtry never worked so hard as she is working now. From the rising of the curtain to the going down thereof it is a constant strain upon her nerves. If she is as brainy as they say, she must recognize the inappropriateness of her leading man in his present assignment. Nothing could be more pleasant than to sit with Mr. Coghlan alone, or in a circle of unhampered discussers, and listen to him read selections from Macbeth. Nothing, however, could be more dreary, nothing more unlike one's own portraiture of Macbeth, than Coghlan's tame, insipid, hollow-chested delineation of that prince of fighters, that scorner of fear, that man absolutely ignorant of all the littlenesses of life. That Joe Wheelock's sturdy, virilistic Macduff should, in its marked contrast, afford quick opportunity for applause, was a matter not to be questioned for a moment. Audiences won't tamely endure such odd, weird, unnatural limnings as Coghlan gives in Macbeth. Sitting near me on the first night was a very bright, pretty woman, whose face beamed with intelligence. She asked her companion, as Coghlan strode on and stood with his hands over his stomach and his eyes upon the floor, "Why, who is to play Macbeth? I thought Coghlan was." Turning to me the gentleman said: "Is Mr. Coghlan to play Macbeth to-night?" "The play bill says so," I replied. At this Coghlan, with his familiar stamp, stepped forward, and as no one on earth ever before spoke delivered his lines, whereupon, recognizing the stamp and the extraordinary inflection, the lady's face lit up with a smile of recognition, and together both she and her escort said: "Oh, yes, that's Coghlan," and so it was. It was not Macbeth, it was Coghlan disguised in farce, but distinct in individuality all his own, not giving the faintest suggestion of the character as painted by the author, as recognizable by millions, who have read Macbeth in their studies, and don't care to see him on the stage.

But to return to the Lilies.

Would it be possible to find in all the wide range of stage development three women so diverse in looks, in physique, in character, in reputation? Would it be possible to find in all this range three women more thoroughly alike, in that they have their opportunity, their popularity, their success? Each receives an enormous income, each has been gossiped about, each is familiarly spoken of as Lily, each has her train of admirers, each her advertising agent, each her matrimonial record.

Each stands before the public as a toiler and a spinner.

A toiler in fallow fields, reaping abundant harvests, and a spinner of utterly unnecessary and often unpleasant yarns, personal and professional.

HOWARD.

## GOSSIP OF THE TOWN.

LIZZIE EVANS closed her thin engagement in St. Louis this season on last Saturday night.

TWO thriving Kansas towns, McPherson and Fitzburg, have just seen the erection of new opera houses.

EDITHA'S BURGLAR is soon to be given by St. Louis amateurs under the personal supervision of the author, Gus Thomas.

THE new "Maida" waltz, composed by Arthur Falkland Buchanan and dedicated to Maida Craigen, is meeting with a wonderful sale in Boston, where it has been taken up by all the orchestras and bands. It is a decidedly rythmic composition, and deserves its success.

ROUTES for Eugene Tompkins' productions of The Exiles and Mankind are being booked by Frank McKee through W. W. Randall for next season.

JOSEPH PALMER played The Widow Bedott to such good business in Brooklyn last week that he has decided to continue the season, and is now booking time.

IN consequence of the illness of Louise Pomeroy recently, Constance Hamblin was suddenly called upon to take that lady's place in the supporting company of T. W. Keene.

IS Manager Frohman going to star Mrs. James G. Blaine, Jr., on the strength of her name, her talent, or what?

MRS. W. O'SULLIVAN DIMITFEL is again living in Baltimore. She gave up the stage, or *vice versa*, after her brief experience in The Paymaster company.

SIXTY juvenile actors attended the performance of Little Lord Fauntleroy at the Broadway last Wednesday marshalled by Mrs. Fernandez.

JOSEPH JEFFERSON went to his island home, near New Iberia, La., last week, to remain about three months.

SAID PASHA seems to be an indubitable "go." On Friday last the company was taken from Philadelphia to Washington to appear in the Elks' benefit there. The members were given a luncheon, introduced to the President at the White House and returned to the Quaker City in time for the evening performance.

FRAU MARIE SCHROEDER-HAFSTAENGL, of the Metropolitan Opera House company, arrived from England Sunday on the *Etruria*.

MRS. LANGTRY'S complexion is said to be losing its marvelous freshness. What is the matter with that English make of soap?

A. M. Palmer is writing an article on dramatists and dramas for the *North American Review*.

A. M. PALMER gave an informal reception and supper to a number of friends at the Players' Club on last Saturday night.

THERE was almost a panic at the Olympic Theatre, St. Louis, on last Saturday afternoon, near the end of the first act of Erminie, through some idiot shouting "fire." There was a small fire noticed, but it was extinguished in short order, and quiet was restored without any serious damage.

WILLIAM G. DAVIS, formerly manager of Joseph Murphy, died last week at his home in Toronto at the age of forty-six. He leaves a wife and two children.

JAMES A. HERNE'S Drifting Apart, which has been rewritten, will be seen at the Fourteenth Street Theatre on March 4.

THE Sweet Lavender company, which is to be sent on a tour through the East, will open on Feb. 25, and cover the same territory that has just been gone over by the Little Lord Fauntleroy party.

LOUIS JAMES and Marie Wainwright will appear in the School for Scandal at the Grand Opera House next week for the first time in the East.

THE Elks' benefit in Washington last Friday netted $2,200.

J. W. R. BINNS, a well-known English manager, has completed arrangements with Arthur A. Cappa, the conductor of the Seventy-first Regiment Band, to take that organization on a tour through Europe, beginning next June in Dublin and returning here in September. Koehler and Son, London, will act as the English managers.

EMMA ABBOTT played in Memphis, Tennessee, last week. On Sunday Montegriffo, tenor of her company, sang in a local church, the minister of which thanked him publicly for his services. A newspaper contrasted the clergyman's conduct with the illiberality of Chandler, of Nashville, whose bitter denunciation of the stage caused Miss Abbott to reply from her pew some time ago. This worked the dominies that sympathized with Chandler up to a high pitch of excitement. They held a meeting, denounced Miss Abbott, and declared war. The result was a very large week's business.

BERTHA RICCI is a native of St. Louis. When she appeared there last week with the Casino company she received an enthusiastic greeting from her townspeople.

FASHIONS closed its season abruptly at Dockstader's on Saturday afternoon. No performance was given in the evening. The illness of Hilda Thomas was said to be the cause of the non-appearance of the company.

CLARA LOUISE KELLOGG has closed her operatic tour. She is now in this city.

BEN TEAL has been engaged to superintend the production of A County Fair, the new play which Neil Burgess will produce at the new Twenty-third Street Theatre when that house is opened to the public about the middle of next month. It is hinted that there will be litigation over an interest in the play.

RICHARD MANSFIELD will produce Richard III. in London in the second week in March. John T. Sullivan, Dan Harkins and Beatrice Cameron will be in the cast.

THE eldest son and one of the daughters of the late Madame Dolaro are playing with Mrs. Langtry, who has taken them under her protection.

ILMA DI MURSKA'S remains were cremated at Gotha last week. The urn containing her ashes was inscribed: "These ashes are all that remains of a nightingale."

CHARLES T. PARSLOE, who is suffering with rheumatic gout, will close the season of his Grass Widow company next Saturday night, on account of his illness.

LOUISA ELDRIDGE rejoins Mrs. James Brown Potter at the close of the run of Antony and Cleopatra at Palmer's. Aunt Louisa will play her old parts in Mrs. Potter's regular repertoire.

KATE FORSYTHE, E. J. Buckley and Ida Vernon have been engaged to support Nat Goodwin in his production of A Gold Mine at the Fifth Avenue Theatre on March 4. Only three members of Mr. Goodwin's present company are to be retained for this production.

IT is rumored that the negotiations which have been pending between an American manager and Marie Van Zandt, the American prima donna, who made a pronounced success abroad, will result in Miss Van Zandt's appearance in this country next season.

BEN DAVIES, an English actor, is suing his manager, in London, because he was fined a night's salary for non-acceptance of an encore.

THE Lyceum special company in The Wife, headed by Nelson Wheatcroft and Mrs. Berlan-Gibbs will be seen a week from Monday next at the Star Theatre.

A LEGAL WRECK jumps next Sunday to Indianapolis, and it will then play the Western cities for the first time.

E. H. SOTHERN and Mary Anderson open their engagements in San Francisco on the same night, the former at the Baldwin and the latter at the Grand Opera House, both under the management of Al. Hayman.

THE receipts of John Wild in Running Wild at the Star Theatre last week are given as $7,247.

THE Sweet Lavender Company, which is to visit the East under the management of R. M. Fields, will commence its season on Feb. 20 and will play for ten consecutive weeks.

CHARLES FROHMAN and David Belasco will leave this city the first week in May on the Golden Gate special, the new lightning express train which runs to the Pacific coast once a week, making the trip in four and one-half days, the only stop being to change cars at Omaha. They will remain two weeks.

MRS. LANGTRY will produce Rosalind at the Fifth Avenue Theatre next Saturday night. A full chorus will be employed.

THE Austerlitz company, headed by Daniel E. Bandmann and Louise Beaudet, is resting this week. It will resume its season under the management of C. Win Perkins about Feb. 11, opening at Philadelphia at the Grand Opera House on Feb. 25. The season has been booked solid up to June 10, when the company, according to the present intentions, will close in Denver.

JULES S. KUSEL, manager of the Streets of New York company, played Badger all last week, taking the place of Frank Kilday, who was suffering from throat trouble.

FRANCIS WILSON'S supporting company for his first season as a star under the management of Al. Canby is organized, though the names are not yet given.

DOCKSTADER'S MINSTRELS played to large business all last week. This week they are doing the one-night stands in New Jersey, previous to opening at Williamsburg for a week next Monday night.

AL. CANBY on Monday left this city for Cincinnati to take the business management of Gillette's She company. Later on Mr. Canby will act as business manager for Gillette's new [illegible] and remain with that company until the opening of Francis Wilson's season.

## LONDON NEWS AND GOSSIP.

LONDON, Jan. 17, 1889.

Finding that Joseph's Sweetheart was obviously near the end of her days or nights at the Vaudeville, Thomas Thorne and his faithful Alport hurried forward the preparation of That Doctor Cupid, a three-act piece which Robert Buchanan had written to order for them. Thorne has, or professes to have, a holy horror of first-night audiences, and has for some years past evaded their rough-and ready criticism by giving his new productions a preliminary canter at a matinee performance. This plan is not without its advantages, if we are to assume—which I do not—that there is any truth in managerial statements about "wreckers" and "organized opposition" and the like. But on the other hand the verdict of a matinee audience is rarely a safe guide as to a play's future. Thorne and Alport have reason on their side so far that all recent vaudeville successes were tried at a matinee to begin with, and being there favorably received were put into the evening bill forthwith: but there is no reason to believe these plays would not have succeeded just as well had they first seen the footlights at night instead of in the afternoon. On the other hand, many a play which has been received with rapture by matinees has fallen flat as ditchwater before the paying public, who, after all, are the real masters of the situation. That Doctor Cupid was on Monday afternoon received with enthusiasm from start to finish, and this being thus, it goes into the evening bill tonight. How long it will stop there I shouldn't like to say. It is never safe to prophesy unless you know, you know, and the longer I live the more certain I am that it is, humanly speaking, impossible to predict with certainty whether the public will or will not catch on to a new play. Speaking according to my lights, I should say That Doctor Cupid is bright and clever enough to cause considerable satisfaction for an hour—or peradventure an hour and a quarter—but that it has neither vertebræ nor viscera sufficient to fit it for the resistance-piece of the evening.

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Buchanan describes his work as "a new and fantastic comedy." Fantastic it is beyond doubt, but not new, though the way in which R. B. has reshuffled the old cards is worthy of all praise. There is an "author's note" on the programme setting forth that a suggestion for the present comedy has been found in Foote's famous farce, The Devil Upon Two Sticks, which was produced with extraordinary success at the Haymarket in 1768. Foote's play was, however, merely a satire on the medical profession, and, beyond supplying a leading incident of the first act, has (says Buchanan) nothing in common with the present comedy which is otherwise entirely original. While he was about it Buchanan might as well have gone a step further and avowed his indebtedness to Le Sage, from whom in the first instance Foote copied, for indeed the first act of That Doctor Cupid bears far greater resemblance to Le Diable Boiteux than it does to The Devil Upon Two Sticks, but this by the way. Briefly the story is of an English scapegrace—an undergraduate at Cambridge—who borrows money at exorbitant interest, and has to take the balance in useless curios. Among these is a glass bottle with some monstrosity therein, and when presently the hapless student, overwhelmed with debt and despair, dashes his furniture about and finally smashes the aforesaid bottle—hey, presto! likewise thunder, lightning and smoke—out pops Asmodeus, now translated into Doctor Cupid. He wears a quaint Elizabethan costume and is perhaps barely a yard high on his first appearance, but presently he assumes the normal height of Thomas Thorne. Nor is he lame now, though he suffers greatly from rheumatic twinges, owing to his recent close confinement. Asmodeus or Cupid is supposed to have been shut up in the bottle for 300 years, and is bound to be the faithful servitor of his liberator. So away they go together—to Bath, of all places in the world, Cupid assuming the character of the young man's tutor. Up to now the course of true love has run crooked, but under Cupid's fostering care our hero and heroine are, of course, eventually made happy. Cupid's method is singular. He makes his master irresistible in the eyes of all the women, and there is the devil to pay all round. But eventually the disagreeable old uncle who had disinherited him relents, and the disagreeable old maid who was the other stumbling-block does ditto and all ends happily. The blunders of Cupid in making the wrong people fall in love are the most amusing features of the piece. There is considerable osculation all the time, and, indeed, the tone of the whole business may, without exaggeration, be termed somewhat sultry. Thomas Thorne as Cupid, Fred Thorne as the old uncle, and Frank Gilmore (who is a son of Emily Thorne) as the young student, all played well and were warmly applauded. Cyril Maude gave us a very clever bit of character acting as a stuttering fop, and Winifred Emery and Marion Lea (two charming young ladies) and Fanny Robertson and Dolores Drummond rendered valuable assistance. The comedy is well staged and carefully mounted, the dresses of the end of the eighteenth century being reproduced with wonderful accuracy.

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Charles Ward and Thomas Eversley Terry, two scoundrels who have been working the sham dramatic agent racket to some tune on Tuesday, met their well deserved fate in the Central Criminal Court, where they were sentenced each to twelve months' imprisonment with hard labor. It is to be hoped that some of the bogus managers, who without capital go about engaging touring companies and then leave their unfortunate victims stranded in distant towns, will next be dealt with. Flagrant as were the offenses of Ward and Terry and clearly as they had been proved, the muddleheaded nature of our legal system seemed at one time to afford them a loophole by which escape was practicable. Had they made common cause in their defence they would very likely have got off. But happily Ward's counsel "rounded" on Terry, declaring that he, as the business man, was the delinquent; while Terry's mouthpiece, not to be behindhand, declared that there was no breath of suspicion against his client until he fell into the clutches of Ward. The result of this case shows that when thieves fall out, although honest men may not always get their own, the thieves *sometimes* get an adequate return in the shape of "twelve months' hard."

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The other novelty-novelty, that is, as far as London is concerned, is Paul Jones, the comic opera composed by Planquette, and librettos by Farnie, who has for his basis used the French original Surcouf. This piece, which has had trial trips at Bolton, Leicester and several other towns since the beginning of last December, was brought to the redecorated Prince of Wales' last Saturday night, where it achieved what on the whole may be termed a success. The book is not great—Farnie's books seldom are—but it contains considerable opportunities for the players to work up their parts, as Farnie's books generally do. Planquette's music, if not altogether up to his Les Cloches de Corneville, Rip Van Winkle or Nell Gwynne form, or even up to The Old Guard, is nevertheless sufficiently melodious, and moreover if not too reminiscent, it is certainly quite reminiscent enough to please the general playgoer. The great success in Paul Jones was made by your fair and fine and large compatriotess, Agnes Huntingdon, whose magnificent presence and melodious voice captivated everybody at once. The other impersonations worthy of favorable comment were those given by Miss Wadman and Harry Monkhouse, a majestic and merry low-comedy merchant. The opera is splendidly mounted.

There was trouble in the house at the Paul Jones *premier* owing to the persistent efforts of some to encore everything and everybody. Some of the papers have alluded to these persisters as a *claque* but the management (which its name is Horace Sedger and Carl Rosa) denies the soft impeachment. But there, I never knew (and I suppose *you* never did *any* management or mummer that *ever did* on *any* occasion whatsoever employ *any claque*.

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The other shows which have called for consideration since I last had the honor of addressing you are two. Namely, the sudden putting on of She Stoops to Conquer at the Globe, and the revival of La Cagnotte at the Royalty, where the Gallic drama continues to rule more or less lively. As I hinted last week, the reason for shunting Prince Karl from the Globe bill and for selecting good old Goldsmith's comedy in its place was the "congested larynx of Richard Mansfield, who has been sternly ordered by Sir Morell Mackenzie to rest awhile." Mansfield had a company on his hands, including, as it happened, Lionel Brough, who is perhaps the best Tony Lumpkin now to be found. All that was to be done, principally, was to find a Miss Hardcastle, and, also as it happened, Kate Vaughan, who has so often played the part, was doing nothing. So there you are, don't you know, and there we were (meaning the Globe) last Saturday night as ever was.

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Of Brough's Tony and Kate Vaughan's Miss Hardcastle there is little to say except that both are, if anything, better than of yore—especially Brough. Carlotta Leclercq, struggling with an awful cold, was a fine Mrs. Hardcastle, and of the American contingent the best were D. H. Harkins as Hardcastle and John T. Sullivan as Hastings. Both came out in these comedy-parts better than in their previous somewhat melodramatic efforts on this side led me to expect. Mansfield, who was about the front of the houses, looking pretty lively, is said to be already deep in cogitation respecting Richard III. The version he has chosen is the William Wintry one, well-known to all theatrical United States men.

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La Cagnotte, which went on at the Royalty last night, is, you will remember, by Labiche and Delacour. You will also remember that it has often been adapted. The most successful of the adaptations seen in London was the one called Eldorado, which H. B. Farnie prepared as a musical *bouffonerie* for the Strand early in 1874. The least successful was perhaps one entitled Lord Mayor's Day, which Selina Dolaro produced at the Folly (now Toole's) about ten years ago. This had perhaps as strong a cast as any such play ever had, but all effort was in vain. La Cagnotte has not been played in French here since nearly nine years, when it was given for a night or two at the Gaiety. At the Royalty last night it went with a bang, notwithstanding that the cast was not by any means great. But there was an earnestness of demeanor about the players (the best of whom were Schey and Peroumont) that carried the four acts triumphantly through.

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Besides the Ward-Terry business, there have been other theatrical cases in other courts. (1) The Boucicault vs. Boucicault, in which, on Tuesday, Mrs. B. obtained a decree *nisi* against Mr. B., and (2) the Austin Brereton bankruptcy case, which came on again yesterday. Brereton had been taking his wife (Edith Blande) on tour with The Red Lamp, for the provincial rights of which he had promised Beerbohm Tree £500 (2,500 dollars). The statement of affairs showed gross liabilities £1,110, assets £15. Edith Blande was to have gone to the Gaiety lately to play in Faust Up to Date, but she has, I understand, refused the part, because of its meagreness. Case No. 3 is the bankruptcy of Joseph Arnold Cave, who, according to to-day's reports, passed his examination, subject to four month's suspension. The Phyllis Broughton vs. Viscount Dangan breach of promise case is close upon us, so (according to report) is a sensational Dorothy divorce case.

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There will be enough work for play-noticers between the end of this week and the beginning of next. On Saturday Still Waters Run Deep goes up at the Criterion, with Mrs. Bernard Beere, Charles Wyndham and Herbert Standing in the chief roles. On Monday Mrs. Oscar Beringer's drama, Tares, goes into the Opera Comique evening bill. On Tuesday J. P. Hurst's new comedy-drama, The Begum's Diamond, will be tried at an Avenue matinee, and on Thursday at a Terry's Theatre matinee there is to be sampled a new comedy called April Showers, vaguely described as by the authors of Flirtation. On the 30th there will be a matinee of The Arabian Nights at the Comedy for the benefit of the Actors' Benevolent Fund, which held a big meeting at the Lyceum on Tuesday afternoon with Irving in the chair. Gilbert is said to have returned D'Oyly Carte the £1,500 received of him for the American reprints of the ill-fated Brantinghame Hall. There is to be a new Imperial Theatre of Varieties in Manchester presently, built on the lines of the London Empire. It is now settled (George Edwardes tells me) that the Gaiety company, now performing in America, will not return to the Gaiety until next September. Sara Bernhardt will in all probability come to the Gaiety in July.

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Poor Grace Hawthorne still continues seriously ill, I am sorry to say. Wilson Barrett opens at the Princess' on Monday week, starting with Hamlet. Anon he produces The Good Old Times, by himself and Hall Caine, and Nowadays by himself. In the latter Grace will play an important part if health permits, as I hope it may.

And that's as much as the shock that Mrs. Brown Potter's "realistic" display of her charms in the Cleopatra asp-scene has given me will permit me to say GAWAIN.

## MORE NEW THEATRES.

The trustees of the Opera House at Greenville, Miss., have decided to build a theatre with all recent improvements.

The Grand Opera House Company, of Tyler, Texas, has been incorporated. Work is progressing on the new theatre which will replace the structure destroyed by fire recently.

Russelville, Ky., will have a first-class theatre by next season. Work on the new Opera House will begin early this Spring.

A new Opera House is to be erected in the best business location at La Fayette, Ind. It will be owned by James Sharp, the capitalist. Work will be commenced soon.

A seventy-five thousand dollar opera house will be built on Second Street, opposite the Plankington Hotel, Milwaukee. The location is one of the finest sites in that city for a theatre. John Johnson, a wealthy banker and public-spirited citizen, is backing the enterprise. The house will have the latest conveniences and improvements, will seat 2,250, and will be conducted at prices ranging from ten to seventy-five cents. The building will be completed Aug. 19. Jacob Litt has been secured as manager.

A new Opera House is to be built in Portland, Oregon. Al. Hayman, who was invited to that city to inspect the location, will be the lessee and manager.

## SPECIMEN COMMENTS.

"I like the change very much. The paper looks neat and elegant." BEN BAKER.

"The paper looks fine now—tony, above the commonplace." ED. A. STEVENS.

"I like THE DRAMATIC MIRROR much better in its new shape. Its typographical appearance is excellent, the departments come in better shape, and it opens out better without cutting the leaves." GEORGE H. JESSOP.

"THE MIRROR'S new form and arrangement are very attractive." GUS PITOU.

"The new style suits me. THE MIRROR is like a literary review and newspaper combined now, and I like it on that account." MARC KLAW.

"THE MIRROR in its new form and title is a decided improvement which will undoubtedly be appreciated by its thousands of readers." GEORGE H. CRAMER, Lyons, N. Y.

"I like the change thoroughly. It is a great improvement and one that is most artistic. The way in which the departments are now arranged pleases me greatly." FRED. A. DUBOIS.

"The changes tend to give THE MIRROR a much better appearance. It is also handier to read." ARTHUR E. MILLER.

"I like the change exceedingly, and am glad to see you get away from the old-time first-page attractions." FRANK MURRAY.

"In appearance now, as it always has been in contents, THE MIRROR has got as far away as possible from the flash theatrical papers." DION BOUCICAULT.

"Your new paper is a vast improvement. You have (as always) my best wishes." FRANCKLYN REGLID.

"Allow me as a constant reader of your most valuable paper to congratulate you on the very fine and neat appearance of THE DRAMATIC MIRROR." T. W. MCCREARY, Manager Short's Opera House, North East, Pa.

"Typographically THE DRAMATIC MIRROR is a beauty." R. S. RANSON, Keokuk, Iowa.

"THE MIRROR is now in appearance the neatest of all theatrical journals, and in its new shape cannot help but become more and more popular. Everyone here who has seen it speaks in the highest praise of its last improvement."—JOHN A. SHICK, Bethlehem, Pa.

"THE DRAMATIC MIRROR in its new dress and form is neat, tasty and convenient to handle."—GEORGE J. TURNBULL, New Britain, Conn.

"For neatness, style and solid business, the new edition of THE MIRROR takes the lead."—H. R. ROCKWOOD, Milford, Mass.

"The comments of the local papers on the attractive appearance of THE MIRROR in its new dress were decidedly cordial and numerous." WILLIAM C. RICH, Portland, Me.

"The new dress of THE DRAMATIC MIRROR is much admired here." FRANK J. HEALY, Cleveland, O.

"I beg to congratulate THE MIRROR upon its new and exceedingly becoming dress, which makes it, if possible, more attractive than formerly." GEN. FRANK REEDER, Easton, Pa.

"The new form is a great improvement. It is original in style and make-up. Its beautiful new dress and brilliant corps of writers and other unequaled features make it the *only* dramatic paper. Allow me to congratulate you." JOSEPH W. KEELER, He, She, Him and Her company.

"THE DRAMATIC MIRROR in its present form is very convenient and a fine specimen of typography. Long may it prosper!" A. B. ANDERSON, Fifth Avenue Opera company.

"THE DRAMATIC MIRROR is the handsomest publication in America." CHARLES MORTIMER.

"I feel it no less than my duty to offer my congratulations. I have always liked your paper because it is strictly dramatic and devoid of matters pertinent to the variety stage. What does an actor want to know about the doings of song and dance teams? Then again, its tone is more elevated than that of any other journal devoted to the stage. Howard's Talk is pithy and interesting, Crinkle is enjoyable, The Usher is splendid, while The Gusher fairly takes the sweepstakes, bakery and all. The other departments are admirably prepared." WALLACE BRUCE, Pekin, Ill.

"Allow me to offer my hearty congratulations upon the altered dress of THE MIRROR. Its durability and convenience fill a long-felt want." COLLINS STURDEVANT, Washington, D. C.

"I have always said that it is the only paper of the theatrical profession; now I am sure of it. Its marked success and its constant improvements are sufficient proof of the fact." L. O. HART.

"It is a very neat looking publication in its new dress, and the form is a decided advantage over the old uncut sheets." TRUMAN JOHNSON.

"THE MIRROR deserves all the success it has enjoyed the past decade. It is my choice among the professional papers." E. M. CRANE.

"Allow me to congratulate you on the new dress. As Uncle Ben would say, 'She is a bully fellow.' Success to THE MIRROR!" CHARLES ALLISON.

"I consider it decidedly superior to the old paper. The type is clearer, the advertisements are printed more neatly, the sheets are put together more conveniently and the general appearance of the paper is less 'theatrical' than before, but more dignified and substantial." JOSEPH ADELMAN, Floy Crowell company.

"May I join many others in congratulating you on the beautiful appearance THE MIRROR makes this week. It possesses now, what it seemed to need, a thorough look of cleanliness and dignity. It is a paper that one may be proud of and be glad to have in his home—which is saying a good deal, as you know, for a purely dramatic paper." GEORGE EDGAR MONTGOMERY.

## MATTERS OF FACT.

The announcement is made that immediately after the close of this season of The Old Homestead, Prof. George Bartholomew's Equine Paradox will appear at the Academy of Music. This unique entertainment is said to present the finest display of equine intelligence and tractability in the world. Twelve of these highly-trained horses play "The Last Rose of Summer" and "Home Sweet Home" on bells held in the mouth. The school, composed of twenty-four horses, perform many marvelous feats. Prof. Bartholomew's system of teaching these animals and his treatment and care of them has received flattering testimonials from the late Henry Bergh and the Massachusetts and Ohio S. P. C. A. While Prof. Bartholomew has developed and trained the intelligence of these animals to the highest possibility, the financial success of the enterprise is mainly due to the active and energetic management of John D. Mishler, the well-known manager and part owner of the Academy of Music at Reading, Pa. Under Mr. Mishler's management the Paradox played to very large business throughout the country. At the Boston Theatre for week June 9, 1884, their receipts were $9,657, and at the Grand Opera House, Philadelphia, during week Jan. 7, 1889, their receipts were $7,554.75, the largest week's business ever done in that theatre.

James L. Edwards has received an offer from Kate Claxton to resume his old position in her company which he had occupied for two seasons. Mr. Edwards' impersonations of the Chevalier De Vaudrey and Gilbert Vaughn have been highly spoken of by the press throughout the country.

Owing to the closing of the season of the Kimball Merriemakers company soon, William Garen, who for the past twenty-four weeks has been looking after the advance work of this organization for H. R. Jacobs, is now at liberty for the balance of the season. Mr. Garen will take an interest in any first-class combination or is willing to make arrangements with a manager that will be mutually agreeable.

The Opera House at New Britain, Conn., will be leased to a responsible party. The house has a seating capacity of 1,000.

C. G. Craig will be at liberty after May 3.

Edwin Forrest Lodge, No. 2, A. O. O. F., will hold its regular monthly meeting at the Lodge rooms, Broadway Theatre Building, on Feb. 3 at 2 P. M. The members of the Lodge are requested to be punctual, as twenty-six applicants are to be balloted for.

William Garen, agent and manager, will be at liberty after Feb. 2.

Louisa Litta is exclusive owner of Chispa and Freda. Managers are warned against allowing any production of these plays at their houses without Miss Litta's permission.

Albert H. Walker and W. M. Rosebault, attorneys for William Gillette, give warning to professionals and managers that William Gillette is the sole owner of the "horse effect," and that any infringement on Mr. Gillette's invention will subject the offender to a suit for damages. Proceedings involving infringements on the "horse effect" have been instituted in the U. S. Circuit Court for the Northern District of New York.

Alice Taylor, who played the role of Angie Gordon in Planter's Wife last season, is at liberty. Her permanent address is at No. 451 Park Avenue, Indianapolis.

B. F. Keith's Gaiety Opera House at Providence, R. I., is reported to be doing excellent business. The house is thoroughly equipped and appointed with the latest conveniences and improvements, with a seating capacity of 2,000, and it will be still further beautified and enlarged next Summer. Mr. Keith has purchased the interest of his late partner, H. R. Jacobs, and is now ready to book all first-class attractions for the season of 1889-90, on sharing terms or certainty.

Manager C. R. Gardiner, after Feb. 10, will be ready to book for these attractions: He, She, Him, Her; The Beautiful Slave, by Clay M. Greene, founded on the principal incidents in Uncle Tom's Cabin, with Alice Harrison as Topsolina; Bartley Campbell's Fate, with the Southern actress, Lee Lamar, as Helen.

Manager David Bidwell will have his Academy of Music and St. Charles Theatre at New Orleans thoroughly overhauled and richly renovated next Summer. The St. Charles will be conducted as a popular price house, and at prices ranging from fifteen cents to one dollar. It is claimed that the theatre will seat over $1,000. Mr. Bidwell has this open time: March 10, 17, 24; April 7.

Isabelle Evesson has been specially engaged for Dearest in Little Lord Fauntleroy during its presentation in San Francisco and Chicago.

Adele Clark has closed with The Private Secretary company and is visiting relatives in South Bend, Ind. She will return to this city about Feb. 1, when she will be at liberty.

Dockstader's Theatre is to lease for a term of years. Henry Gilsey, at 1193 Broadway, will receive applications.

*Werner's Voice Magazine* for January, published at 28 West Twenty-third Street, contains an article by Sarah Cecil on "Dramatic Teaching and Prominent Teachers."

J. W. McKinney, a popular manager who has been connected with Sam'l of Posen, Roland Reed, Richard Mansfield, Rose Coghlan and Clara Morris, is in the city. Mr. McKinney is disengaged.

Harry P. Stone, a young man well known in theatrical circles, is in the city visiting his relatives.

# CORRESPONDENCE.

## BOSTON.

The opening week of the Booth-Barrett comb. at the Boston was a magnificent success. Not only was the house filled at each performance, but the audiences were of an unusually select character. Othello ran during the entire week, Mr. Booth appearing in the title role Tuesday and Thursday nights and at the Saturday matinee, alternating with Mr. Barrett. This week The Merchant of Venice, with Mr. Booth as Shylock and Mr. Barrett as Bassanio.

The reconstructed Two Sisters, which closed a week's engagement at the Grand Opera House Saturday night, is much better and stronger for the changes which have been made in it. It is a good wholesome piece of work, the charm of which lies more in its numerous character studies than in its plot. The authors have very ingeniously worked into it specialties which have really nothing to do with the action of the play, but yet which add greatly to its attractiveness. The spectacular drama Nobody's Claim, the action of which is of the wild West order, constitutes this week's bill.

Sweet Lavender continues to fill the Museum night after night. Joseph's Sweetheart is now in rehearsal and will probably be staged about March 1. On that date occurs the twenty-fifth anniversary of the first performance on the Museum stage of Lester Wallack's Rosedale, and it is now proposed to reproduce that drama for that particular night.

Robson and Crane are on the third and last week of their engagement at the Hollis Street, and their audiences seem to increase instead of diminishing. Playgoers have waked up to a realization of the fact that this is their last chance to see the comb., and several of the more enthusiastic admirers of the comedians boast of having been present at every performance thus far.

Tillotson's Zig-Zag co. ended a profitable week at the Globe Saturday evening. This week the attraction is Rose Coghlan in Jocelyn.

The Salsbury Troubadours, who filled an engagement last week at the Park, were hardly the old Troubadours. Sol Smith Russell, an old Boston favorite, is at that establishment this week with A Poor Relation.

ITEMS.—Maggie Mitchell comes to the Globe for one week Feb. 4. She will be followed by The Yeomen of the Guard Feb. 11.—Thomas W. Keene comes to the Hollis Street next week with Richard III.—Edward Harrigan comes to Boston for a two weeks' engagement May 13.—The next attraction at the Park will be the Vokes'.—The Hanlons' Voyage en Suisse is booked for the Globe May 6.

## PHILADELPHIA.

The past week has been comparatively uneventful, but business remained good in spite of the lack of novelties.

The only novelty, in fact, was Lord Chumley at the Chestnut Street Theatre, in which E. H. Sothern won the highest favor and distinction. Upon the opening night the house was packed, the orchestra having been driven from their seats. The satisfaction of the audience seemed boundless, and at the close of the first act Mr. Sothern received three calls, a mark of appreciation which was again shown after each of the succeeding acts. He certainly deserved the ovation, for his acting was masterly and displayed skill guided by rare intelligence. In his chosen field Mr. Sothern has certainly no equal and his work at the close of the first and of the second act of Lord Chumley indicates the possession of dramatic powers that will render it unnecessary for him to confine himself to this class of plays alone. Mr. Sothern had very capable support. The business remained excellent during the week. This week the same attraction. Next week The Still Alarm.

At Herrmann's Broad Street Theatre Thomas W. Keene appeared in Richard III. Mr. Keene has for a long time been a stranger to our people, and it was unfortunate that he did not last week have the advantage of a repertoire. The public, of this city at least, show but little interest in tragedies, and especially in Richard, and none but a world-renowned actor could hope to arouse enthusiasm or even interest in this somewhat antiquated and exceedingly heroic play. In this instance the houses were decidedly top-heavy, and the engagement was not a success. It was also unfortunate that Mr. Keene clung so closely to tradition, and gave a performance which displayed physical vigor rather than mental discernment. In brief, he was extravagant in gait, gesture and tone, and his performance was marred by over-acting. This verdict, however, is only the result of close critical scrutiny, and I am forced to admit that Mr. Keene's performance seemed to give great satisfaction to his audiences, and that audiences generally would enjoy the virility of his acting sufficiently to enable them to overlook his defects of manner. Mr. Keene's company is remarkably strong, and as the play has been excellently staged, he should have a good season upon the road, but should shun those points where Richard is not in demand. This week A Royal Tramp.

The second and last week of Mary Anderson's engagement at the Chestnut Street Opera House was but a duplicate of the first. The house was constantly crowded and the audiences uniformly enthusiastic. The Winter's Tale was repeated every night but Saturday, when Pygmalion and Galatea and Tragedy and Comedy were presented. The Lady of Lyons was given at the Saturday matinee. This week the McCaull Opera co.

Louis James and Marie Wainwright played a highly successful engagement at the Walnut Street Theatre, appearing in a familiar repertoire. The scope of their abilities is now so well known that a critical review of their performances, at this time, would have only the weight of an individual opinion; I will therefore only say that all of their performances were enjoyable and all were marked by meritorious work—work in most cases considerably above the average but at all times invulnerable to criticism. This week Maggie Mitchell in Ray.

At the Arch Street Wills, Henshaw and Ten Broeck appeared in their well known musical comedy Two Old Cronies, and played to good business. This week The Wife.

Richard Stahl's charming opera Said Pasha continues to draw large houses at the Grand Opera House and is winning the highest praise. Some of the defects have been remedied, and I understand that before it goes upon the road some changes will be made in the cast. It is, however, now running very smoothly and its pretty pictures, its refined comedy and its melodic numbers are constantly winning new and ardent admirers. It remains another fortnight.

Monroe and Rice appeared in My Aunt Bridget at the National Theatre and so crowded the house that there was only room enough left to laugh in. Several attractive new features have been added this season, and the performances were thoroughly enjoyable. It would be difficult to bestow upon them too much praise. I esteem this play the most attractive of its kind upon the road, and made so especially by the acting of these clever comedians and by the merit of their surroundings. This week Hardie and Von Leer in On the Frontier.

The Hyde Specialty co. played to good business at the Standard Theatre. The performances included an unusual number of interesting features and the co. is entitled to rank as one of the best upon the road. This week Rose Hill's English Folly co.

Reilly and Woods' show, reorganized and vastly improved since its last visit here, played to excellent business at the Central Theatre. This week Lilly Clay's Gaiety co.

The Corsican Brothers was produced in a thoroughly praiseworthy manner at Forepaugh's Theatre and drew very large houses. This week Dominick Murray in Escaped from Sing Sing.

The many attractive features at Carncross' Opera House produced the legitimate result of good business.

ITEMS: Julius Mountney, the indefatigable and highly successful promoter of the benefit system here, has secured the Boston Ideal Opera co. for next week at the Academy of Music.—On Thursday afternoon last Manager Kelly set apart a portion of the National Theatre for the accommodation of all members of the dramatic profession who desired to accept his invitation to witness the performance of Monroe and Rice's My Aunt Bridget.—Manager Fleishman announces that he has booked the greater part of his attractions for his new Park Theatre, work upon which will begin in March.

## CINCINNATI.

Herrmann closed a successful week's engagement at the Grand 26. This week Jim the Penman. Cora Tanner in Fascination Feb. 4.

Kate Claxton in The World Against Her scored a decided hit at Henck's on the North Side during her engagement which closed 26. The star's support is exceptionally strong, and, with the superb mounting of the play, materially assisted in the week's success. The Kellogg Opera co. this week, followed by She 3.

Dan Sully's engagement at Havlin's last week with Daddy Nolan and The Corner Grocery as his repertoire was one of the most successful in the history of the house. Master Malvey fairly divided the honors of the week with the star. Both pieces were handsomely staged and effectively cast. This week Shadows of a Great City. Joseph Murphy Feb. 3.

Doré Davidson's version of Jekyll and Hyde, with that artist in the dual roles, supported by Ramie Austen as Winifred, was well received last week at Harris'. Davidson possesses marked ability for such horribly realistic roles as Jagon in the Stranglers of Paris and Mr. Hyde in his latest venture. This week Romany Rye. Charlotte Thompson Feb. 3.

Lilly Clay's Burlesque co. entertained the frequenters of the People's last week in acceptable style. The specialties of Sheeran's and Alice Townsend's portrayal of the leading roles in the burlesque were the features of the programme. This week the Rice Vaudeville Syndicate, with Jack Dempsey as the leading card.

The wild Western drama was portrayed in effective style last week at the Standard by Captain Jack Crawford and his co.

ITEMS: Owing to the delay en route from Buffalo Kate Claxton and her co. did not reach this city Sunday last until 9:30 P. M., and it was nearly 10 o'clock when the curtain was rung up on the initial act of The World Against Her at Henck's. A placard announcing the delay and its cause had been prominently displayed in the lobby and the large audience good naturedly awaited the co's. arrival.—Harry Hilliard, late of the Conried Opera co., has arranged with the Highland House management and will open that popular resort in June with a first-class comic opera troupe.—Manager Lou Ballenberg is being warmly congratulated on the continued success of his Sunday concerts at the Music Hall.—One of the Indians attached to Captain Jack Crawford's co. at the Standard last week was on the warpath 21 and, enthused with bad whiskey and an ambition to rival Jack the Ripper, attempted to assassinate his principal during the evening performance. Crawford had anticipated the attack and thus another Indian outbreak was suppressed.—Considerable pressure is being brought to bear upon the Ohio Legislature with a view of enacting measures that will effectually suppress Sunday theatrical performances.

## BALTIMORE.

The event of the week was the first production of A Royal Tramp by the Fifth Avenue Opera co. at the Lyceum. It is a comic opera by William Gill and Charles Puerner. As far as the plot could be made out it hinges on the King of Lerida's daughter, who, tired of court life, longs for the free air and blue skies of Bohemia. To cure her the king abdicates for a while and leaves his affairs in the hands of a trusted general. While the old king and his court are barnstorming through the country, a music teacher who visited the palace has fallen in love with the wayward daughter. Papers are found proving the music teacher to be the real king, and when the old king and his retinue return the discovery is made known to them. The ex-music teacher marries the ex-king's daughter. The new king kindly makes the old king governor of a lunatic asylum. There was not a funny line in it from beginning to end, and the situations and stage business were of the most archaic pattern. As for the music, what was good was not original, and what was original was not good. The co. played like a crowd of amateurs; they did not know their lines or what to do with themselves and sang villainously. The costumes and scenery were quite pretty.

Harris' Academy of Music was filled to overflowing all the week by cordial and enthusiastic audiences. Rice's Corsair is being presented in most attractive shape; with its rich and handsome settings, its bevy of beautiful girls and splendid costumes it is a brilliant sight. Next, Cora Tanner in Fascination.

At Holliday Street Theatre the Boston Ideal Opera co. is giving the music-loving public a treat. The repertoire has been a most attractive one and included Daughter of the Regiment, Barber of Seville, Carmen, Faust, Queen Topaz and Martha, all of which have been done with competent casts and every attention to detail. Zelie de Lussan and Pauline L'Allemand strengthened the good impression they have already made here, and Januschowsky by her cleverness of voice and acting found many admirers. Frank Baxter, the new tenor, sang with good effect, though his voice shows signs of overwork and fatigue, and the bass work done by H. H. Clark was at all times satisfactory. London Gaiety Burlesque co. next week.

At Ford's Opera House Fantasma drew good attendance last week. Herrmann this week.

At Forepaugh's Temple Theatre Floy Crowell appeared in a repertoire of three plays, Ingomar, Infatuation and May Blossom, to very good houses. Next, One of the Finest.

At Monumental Theatre a first-class variety performance was given to a series of big audiences by Irwin Brothers' Big Specialty show.

At Front Street Theatre George Atkins and Edith Crolius divided the week between The Ranchman and The Man Hunter, both of which are highly sensational and which found favor with the large audiences that packed the house during the week.

ITEMS: Henrietta Berleur, who appeared at Forepaugh's last week in The Romance of an Actress, was compelled to cancel her engagement owing to nervous prostration brought on by over-exertion. She fainted on the stage at the Saturday matinee and again when she got to her room. Her attending physician has ordered her to cancel all engagements for the present. The co. remain here one week and then go to Philadelphia.—Two matinees have been given at the Academy of Music this week for local charity and on both occasions Manager P. Harris, with his accustomed generosity, has donated the use of his handsome theatre free of all expense.—The performance of Rosedale by the Kenilworth Dramatic Club was a most creditable performance.—Charles H. Harding, a prominent and accomplished vocalist of this city, sang at the charity concert on Wednesday afternoon to distinct advantage. He has a phenomenally rich bass voice and it is a pity that it is not heard oftener in public.—Baltimore Lodge No. 7, B. P. O. Elks had a most enjoyable session at their lodge-rooms on Sunday night. Dr. Hamilton Leech, of Washington, Exalted Grand Ruler, paid his annual official visit and the occasion was made a notable one.

## LOUISVILLE.

Thatcher, Primrose and West's Minstrels appeared to two very large audiences at Macauley's 21, 22. Dixey in Adonis closed the week to overflowing houses. The popular burlesque was seen for the first time in this city and it and the star scored an undeniable success. Supporting co. good, costumes and effects up to the usual Rice standard. Julia Marlowe opens for a week 28.

J. M. Hill's A Possible Case is the Masonic attraction, with Georgia Drew Barrymore, M. A. Kennedy and other well-known people in the cast. Attendance excellent. The idea of the play is an odd conceit and the comedy points possible are most skilfully used. Washington Irving Bishop follows.

Lights o' London is drawing well at Harris'. It is presented by a well balanced co. and the scenery is realistic and beautiful. Next week Charlotte Thompson in Jane Eyre.

The Tally Ho co. filled the New Buck at every performance. Gus Hill's Novelty co. 28.

ITEMS: Agent E. M. Gotthold, of the Folly co., is accompanied by his wife, who is a sister of pretty Natie Gilbert, of the Casino Yeomen of the Guard co.—The mid-Winter concert of the Liederkranz was largely attended. Fred. Specht, the tenor, whose services it is said the leading opera managers of the country have endeavored in vain to secure, is in the city circulating among his friends of the Musical Club.—The novel first part and the skilful handling of his baton by little Eddie Fagan as The Little Drum Major were features of the T. P. and W. entertainment.—Washington Irving Bishop, the mind-reader, gave an invitation exhibition of his wonderful powers 24 at the Masonic. Visiting professionals were conspicuous among the guests.—George Murphy and Katie Wells joined the Folly co. here.—Leila McCord, W. Eitan, of A Possible Case co., is related to a number of prominent Kentucky families, and was the recipient while here of marked social attention.—In a letter to a warm personal friend W. J. Florence gives some color to the rumor that he is to form a combination with Joseph Jefferson similar to the Booth-Barrett partnership. In the event of failure to consummate the arrangement as at present considered he intends next season to produce Falstaff upon a grand scale. This information is authentic.—Prof. Mueller, leader at the New Buck, has arranged a new medley of popular airs which he has dedicated to the Whallen Brothers.—Carter and Ives gave two exhibitions of expert billiards at Heath's parlors 23, 24, to very large audiences. A return date will be secured.—The advance work for Julia Marlowe has been most thorough. This lady is a graduate of the Haverly Juvenile Pinafore co., a famous organization that gave to the stage such well-known people as Ida Mulle, Frances Bishop, Daisy Murdock, George Bruenning and Arthur and Jennie Dunn.—Charlotte Thompson, who comes to Harris' next week, announces this as her last season on the stage.—Manager James B. Camp retires from railway service Feb. 1 and will devote himself in the future to theatrical and amusement enterprises.

## SAN FRANCISCO.

JAN. 22, 1889.

The Carleton Opera co. began its third week at the Baldwin with Dorothy, Alfred Cellier's pretty operetta, in which Mr. Carleton himself sang spiritedly, and acted well; J. K. Murray did himself proud in voice in his welcome song, while Clara Lane, as piquant as ever, fairly sparkled as Dorothy Bantam. Charles H. Drew, Clara Wisdom and Alice Vincent were entertaining. Later in the week Nanon and The Mikado were given two performances each, the parts in both operas being well taken. Miss Lane's Yum-Yum and Mr. Drew's Ko-Ko are among the finest I have seen. Mr. Carleton's Mikado—well, it was the most laughable caricature of a vulgar old played-out *roué* I have ever seen, with blear eyes, mummy skin, and the most grotesque attempts to flirt with Pitti Sing when the three culprits are detailing the death of Nanki-Poo. It was not Gilbertian, but it was funny.

The Black Crook was presented at the Grand Opera House. The same ballet in slight changes, introducing the operetta ballet so well known in the East.

Martha was the Tivoli attraction, with Campobello as Plunkett; Henri Laurent as Lionel, alternating with Frank Valerga; Louise Manfred and Louise Leighton alternating as Martha; Adeline Brandon as Nancy, and Henry Norman as Lord Tristan. Campobello sang well, but acted ill in making the character rather rowdyish; Mr. Laurent and Miss Manfred may be praised, while Mr. Norman, in making the dudish lord rather aggressive and commanding, deserves praise at least for originality.

The Golden Giant has crowded the Alcazar, being played finely, the honors being evenly divided, after George Osbourne's Jack Mason, between Ethel Brandon's Ethel, James Carden's Fairfax, and Hattie Moore's Bessie.

Jeffreys Lewis and her co. gave A Scrap of Paper under the title of Adventures of a Love-Letter, at the Standard Theatre during the week. General praise with some reserve in special character and instance may be given.

CHAT: When The Midnight Bell is given in New York in March, if it achieves any success that success will be owing to L. R. Stockwell, whose characterization of Deacon Tidd is as distinct a creation as Den. Thompson's Uncle Josh.—Mrs. Thomas Ryan, wife of the violoncellist of the Mendelssohn Quintette Club of Boston, is in San Francisco.—Cecelia Adler will sing an aria from Tannhauser at the first of the second series of the Rosewald orchestral matinees at Irving Hall on the afternoon of Jan. 25.—Manager Al. Hayman has been absent in Portland, Ore., several days looking after his interests in the North. He will probably build a theatre in Portland.—Hayden Tilla, an old San Francisco favorite, but for some time in the East, has returned here and will be the new vocal Tilia to propel the rejuvenated Emerson Minstrels boat over the waters of popular favor. There! So, now!—The Bostonians will sing a six-weeks' engagement at the Baldwin in the Spring.—Dan McCullough, the popular treasurer of the Baldwin, will have a lot more coin of his own to handle after the 27th, on which date he will take a benefit, when the Carleton Opera co. will give its farewell performance.—The *Call* thinks that the prohibition of foreign actors will "stop the importation of Westphalia 'hams.'" Maybe this is why the Americans concerned are trying to save their bacon. And of course it would keep out the Lard-de-dahs. No? That isn't what you engage a correspondent for? But what if there is no news? Sara Palma, announced to appear at the Dal Verne, Jan. 26, is a daughter of William K. McGrew, a lawyer and journalist of San Francisco.—I thought so all the time. A dispatch was received here from Los Angeles a few days ago, saying that Lydia Thompson was dangerously ill, and might be obliged to retire from the stage for an indefinite season. It is now announced that her illness was very slight, and that she will appear at the reconstructed Bush Street Theatre at the reopening, Jan. 26. Lydia was rather piqued at some harsh criticism she received in Los Angeles, and, besides—well, she got her little "nd."—The Boston Quintette Club appeared at the Metropolitan Temple on Jan. 15 and 18.—The Hermann Brandt String Quartette gave its third concert of the season at Irving Hall Jan. 16.—I think Harrison Millard must have discovered the secret of perpetual motion, if not of omnipresence. It seems less than a month—though, of course, it is more—since I was chatting with him in the Baldwin; then he was heard from in Mexico with Bishop; and now he is cavorting through the East with Mrs. Shaw. He must have sung "Oh, Whistle and I'll Come to You, My Lass."—Modjeska's first week at the Baldwin will be devoted to Cymbeline. After that she will give Mary Stuart, Adrienne Lecouvreur and Camille.

## NEW ORLEANS.

At the Academy of Music, 20, Willard Spenser's Little Tycoon was given its first presentation in New Orleans. The success of the opera was instantaneous. The audience, which completely filled the theatre, almost went wild over the catchy music and demanded encore after encore. It was the same thing over again every night, although the weather was extremely bad all week. This engagement was probably the most satisfactory that has been played at the Academy this season. The music is tuneful and catchy, while the book is fairly good. Mr. Spenser's co. is an excellent one all the way through. Theo. Hamilton, in Dr. Jekyll and Mr. Hyde, this week.

Arthur Rehan's Comedy co. completed the second week of their engagement at the Grand Opera House 26. The business done during the fortnight was very satisfactory both to Mr. Rehan and Mr. Greenwall. 7-20-8 was played the first four nights of the week, and Love in Harness the other three—there are only seven days in a week, you know. The co. is a splendid one. The people work well together and bring out the good things, with which both comedies fairly teem, into bold relief.

The St. Charles Theatre was closed last week, owing to the failure of Lavinia Shannon to keep the date. This week, Salvini's troupe of performing animals, birds, etc., will be seen. The troupe has just returned from a tour through Mexico, South America and the West Indies and is well recommended.

Nellie Waters, a charming little soubrette new to New Orleans, did a nice week's business at the Avenue Theatre in Criss-Cross, a play that has not much merit. The supporting co. is fairly good. Maude Atkinson in The French Spy will be seen this week.

A Living Lie was acted at Faranta's with fair results. Harry Amlar and Nellie Moore are playing the principal parts. I won't say with what success, as I did not see the performance, and fear to tell what might be a living lie. Ha, ha—excuse me! The same co. in The Counterfeit this week.

The French Opera is on a boom. Business has picked up wonderfully, and the season bids fair to be a financial success. Le Prophete, Carmen and Freischutz were sung last week. At the Prophete performance several hundred dollars' worth of standing room was sold.

OLLA PODRIDA: The great success that has attended The Little Tycoon has spurred William Spenser on, and he is about to do it again. He is now busy at work on another comic opera, but is keeping quiet, and will not divulge either the name or the subject for fear of plagiarism, and I guess he's right.—Edgar Selden, author of McKenna's Flirtation, in which Barry and Fay have made the success of their lives, has left the Estelle Clayton co. and returned to New York. Mr. Selden will now devote his entire time and attention to the completion of the two new plays on which he has been busy the past few months. One is an Irish farce-comedy, with the suggestive title of A Scandal in High Life. Murray and Murphy, the Irish comedians, will take it out next season. The other bears the already well known title of Will o' the Wisp, and will be an Irish historical drama. Mr. Selden may possibly star in this play next season. If he does he is sure to succeed, and here are some reasons: He has a handsome, clean-cut face, a well-moulded, graceful form, and a voice that gives out the best sounding Irish brogue that I ever heard. He has a brain capable of evolving good paying plays, and sweet poetry set to catchy music. Attest, McKenna's Flirtation for the play, and "Purple Pansies," Annie Pixley's "Wash Tub" song, "My Little Tot's High Chair."—Thomas Q. Seabrooke, the General Knickerbocker in The Little Tycoon, leaves the co. shortly to accept an engagement with Hoyt and Thomas to appear in A Midnight Bell, which will be produced in New York early next month, for a run.—In a conversation recently held with a gentleman who was born in Jamaica, and who has but lately returned from a trip through the West Indies, I spoke of the Lois Fuller co.'s tour and asked him if he thought the venture would be a success. His reply was that if the co. was a good one and gave a first-class performance, they would literally coin money, but if they were not good, it would go hard with them. One co. was bounced out of a town for not fulfilling their promises.—The *Picayune* published a good joke on Jake Rosenthal last Sunday. I shall only give the gist of it, as the article is too long to insert whole. Everybody knows that Jake Rosenthal is a hustler and throws himself heart and soul into his work. This season he is with The Little Tycoon, and all that Jake talks about is Tycoon. One of the clerks in a big music store heard him blowing one night and put up a job on him. The clerk took a music box, placed it in the show window very prominently, tagged a placard on it saying that it would play "Love Comes Like a Summer Sigh" and "Heel and Toe and Away We Go" for the turning. Pretty soon Jake came by, and spying the thing, rushed in and shouted, "Hand me out that music box—hand it out quick!" He got it, planked down five dollars, rushed off to the hotel, sprang up the stairs—elevator was too slow—jumped into the room where Arthur Rehan and Jack Crabtree were having a quiet game of draw, and said: "Listen to this, boys, Who says the Tycoon music is not as popular as Trovatore?" Then he wound up the box and listened attentively. He didn't hear Tycoon, but he did hear "White Wings" and "The Robins." It is said Jake broke three doors before he accepted the joke and bankrupted himself ordering drinks.

## ST. LOUIS.

Aronson's Opera co. in Yeomen of the Guard had crowded houses at the Olympic last week. Mark Smith, although too youthful as Sergeant Meryll, sang the score well. What little Charles P. Lang, as Leonard, had to do was neatly done. Charles Campbell made a fair Col. Fairfax. Richard Cummings as Shadbolt, and J. H. Ryley as Jack Point, sang well and proved good comedians. Addie Cora Reed as Elsie Maynard, sang sweetly. Kate Gilbert as Phœbe was well cast, and Ruth Rose as Dame Carruthers was good. The chorus was harmonious and the stage setting neat. Kate Claxton this week. The Bostonians next.

A Brass Monkey had a big welcome last week at the Grand. It serves the purpose for which it was created, viz: laughter. Charles Reed has a character in Jonah that suits his peculiar talents. George A. Beane, Jr., as August Frost, did some good work. Otis Harlan and W. F. Mack are good. Flora Walsh as Baggage made a decided hit. Joseph Murphy this week. Crystal Slipper next.

At the People's Lost in London had a succession of good houses last week. Newton Beers gives a strong rendition of Job Armoyd. Florence Campbell in the role of Nellie was very acceptable. Harry Gilfoil and Kate Romaine furnished the comedy. The Pan Pipe singers gave a specialty act that was novel and pleasing. Hearts of Oak this week; Storm Beaten next.

Pope's had packed houses on the opening performances of Lizzie Evans in The Buckeye. This was Miss Evans' third visit. The houses for the week have been at highwater mark. Our Angel was put on the latter part of the week and drew well. Thatcher, Primrose and West's Minstrels this week.

At the Standard Austin's Novelty co. had a week of good houses. This is one of the best vaudeville combs. on the road. George Willis, the ventriloquist, Rose and Annie Austin, Weber and Fields and Charles E. Schillings are the prominent members. Old Oaken Bucket this week.

ITEMS: Archie Boyd, who spent last week here with relatives, left for New York to join Neil Burgess, who opens in the County Fair 28.—Mary Anderson will be at the Grand shortly.—John W. Norton has returned from Louisville, where he assisted at the début of his pupil Walter S. Mathews in tragedy. He speaks enthusiastically of the prospects of the young artist.—A Dark Secret soon at the Olympic.

## CHICAGO.

Very little that was new happened at the theatres last week. Margaret Mather went through a round of characters, including Leah, Juliet, Lady of Lyons, etc., in a perfunctory sort of way, showing no advancement in her art, at the Columbia. The audiences were good. This week Among the Pines.

At McVicker's, the Redmund-Barry co. appeared in Herminie, a new drama adapted by Mr. Redmund. It is a costume piece of the romantic order, and while well acted did not attract much attention. This week Mary Anderson in The Winter's Tale.

Erminie had a succession of large and fashionable audiences at the Grand. The same bill this week, the last of the engagement.

The Crystal Slipper continues to draw tremendously at the Opera House. It has another week to run yet, and big business is assured.

A Hole in the Ground pleased a large number of people at Hooley's. The co. is strong and the farce is laughable. This week A Brass Monkey.

Reuben Glue, the Yankee in Australia, a play adapted from a dime novel, has made a great hit at the People's. It is wildly sensational. The co. is good, and the house was filled at every performance. This week She.

At Baker's a play called The Stool Pigeon, formerly known as A Noble Outcast, drew small houses. The Two Johns co. this week.

The Webster-Brady co. in After Dark made a great hit at The Haymarket and large and enthusiastic audiences were the rule. The play is put on in excellent style. This week The Fairy's Well.

The Streets of New York had a prosperous week at Jacobs' Academy of Music. This week N. S. Wood.

John A. Stephens in Mask of Life drew large audiences at the Bon Ton. This week the same co. in Unknown.

Charles Maubury in His Natural Life did good business at the Windsor. This week Passo, "Slave."

N. S. Wood found favor in the eyes of the Criterion patrons in his sensation drama. This week that sterling drama Lights o' London.

Whiting Allen, the well-known and popular business manager of Among the Pines, is always "at home" in Chicago.

## BROOKLYN.

The London Gaiety co. in Miss Esmeralda had a most prosperous week at the Park Theatre, people being turned away at every performance. The usual Wednesday matinee was given, it being the first time that the co. has played on Wednesday afternoon since its arrival in this country. Several large theatre parties attended during the engagement. This week's attraction is The Corsair, which has not previously been seen in Brooklyn. Robson and Crane next week.

The most successful week of the season thus far at the Grand Opera House was that of Roland Reed, who in the title role of The Woman Hater played to crowded houses. His support was good, his new leading lady, Mattie Earle, doing some capital work. This week The White Slave.

At the Brooklyn Theatre overflowing houses greeted Uncle Tom's Cabin, which seems to have taken a new lease of life. It is difficult to imagine in what the attractiveness of this new version lies, unless it be that it *is* new. The dramatization is even less suggestive of Mrs. Stowe's story than the better known adaptation, which is saying a good deal. This week Skipped by the Light of the Moon, followed by My Aunt Bridget.

The Wilbur Opera co. in their repertoire did well at the Criterion last week, Susie Kerwin winning new laurels by a series of capital impersonations.

The McCaull Opera co. in The Lady or the Tiger? had a very successful week at the Academy of Music. Marion Manola sang the leading role on Monday, Tuesday and Wednesday evenings, and Laura Moore for the remainder of the week.

The Nelsons and their strong co. drew crowded houses to Hyde and Behman's last week. Business

has not been large this season. This week Sheffer and Blakely.

Moritz Rosenthal gave two piano recitals at Historical Hall last week. Both were well attended.

## PITTSBURG.

Fanny Davenport was seen at the Grand Opera House last week in La Tosca. She played to large business. Melbourne McDowell rendered good support, but the remaining portion of the co. did not evince surpins talent. Miss Davenport was indisposed during the entire portion of the week. On Tuesday night she was unable to appear at all, and on Thursday night, after the trying scene at the end of the fourth act, she fainted. Hanlons' Fantasma is at the same house this week and it will be followed by Evans and Hoey Feb. 4.

Weird She held the boards at the Bijou last week, where it played to very large business. The scenery and mountings of the piece were good and the ballet and chorus very acceptable. The co., including M. B. Snyder, W. G. Haskins, Charles Bowser, Laura Clements and Tellula Evans did good work. Two Johns this week.

Romany Rye closed a good week's business at Harris' 27. A Cold Day this week.

The attraction that will appear at the Elks' benefit Feb. 6 are as follows: Evans and Hoey, Si Perkins, Harris' attraction, and a lot of local talent.—Mrs. Potter and Mrs. Langtry have both been booked by Manager Wilt for next season.—H. A. D'Arcy was in town last week.—Manager Grover is contemplating some improvements at Harris'.—There is some talk of transferring Harris' Theatre into an hotel at the expiration of Manager Harris' lease in 1890. There is nothing definite about the matter as yet.—Tellula Evans made a distinct hit at the Bijou last week. She had one of the largest Wednesday matinees which the Bijou has ever seen.—There is some talk of building a combination theatre and hotel on the present site of the Red Lion Hotel on Sixth Street. John Stetson, of Boston, is said to be interested in the scheme.—The news of the death of Selina Dolaro was received in this city with deep regret. She was a great favorite here.

## CLEVELAND.

Jim the Penman was seen here for the second time last week. Miss Dyas and Messrs. Whiting and Ferguson repeated their artistic successes. Business good. The last three nights of the week the Clara Louise Kellogg Opera co. were billed, but came without the prima donna, who was ill at Toronto. Indifferent performances were given to small audiences. This week, Erminie. Next, Held by the Enemy.

Among the Pines, by James and Will Wilson, formerly Cleveland newspaper men, was at the Park and gave satisfaction to good-sized audiences. A better co. is needed. This week, The Private Secretary. Next, J. A. Stevens' Mask of Life.

Manager Hill's star, James Connor Roach, is gradually beginning to be appreciated as he becomes better known. This was Mr. Roach's second engagement in this city, and he did good business at the Columbia. This week, E. J. Connelly in A Soap Bubble. Next, Ranch 20.

Edwin Arden in Barred Out was last week's attraction at Jacobs' Cleveland Theatre. Mr. Arden acts spiritedly, but mistakes rant for force. The play is a tolerable one of its class. This week, C. W. Couldock in Hazel Kirke. Next, H. R. Jacobs' Mazeppa co.

Burr Oaks was at the Academy all last week. It drew fairly. Fred Darcy, once an opera singer with The Little Tycoon, is starred. This week Thomas and Hall's Specialty Alliance. Next, Pauline Parker in The Scout's Daughter.

ITEMS: C. W. Purrenhage, a clever young journalist of this city, goes ahead of Burr Oaks.—Charles Sellen, stage manager at the Academy, is a happy papa. It is a girl.—D. K. Higgins, one of the authors of Burr Oaks, has finished a new sensational drama, the title of which is The Night Watch. It will be first produced in New York in February and throughout the country at the principal theatres. Its prominent features will be a real patrol wagon and horses, and the leading character is a German of the dude species.—The annual Elks' benefit takes place at the Columbia Feb. 28.—Edwin French, the banjo soloist, is at his home in this city.

## JERSEY CITY.

The Academy was occupied last week by Annie Pixley and co. presenting The Deacon's Daughter and Zeza. The star sustained her rules in her usual admirable manner, the co. and stage settings being exceptionally fine. Crowded houses marked the engagement, and in fact the business done at the Academy during the last two months was something unusual and equal to the best metropolitan houses. A wise selection of attractions, fine stage settings and liberal management have made Jersey City one of the best paying theatrical towns in the country. The experiment of a Wednesday matinee tried for the first time this season has proved successful. At Miss Pixley's Wednesday afternoon performance the house was sold out before the rise of the curtain. A Legal Wreck this week.

## WASHINGTON, D. C.

Maggie Mitchell in Fay first half of last week to good houses at Albaugh's. Fanny Davenport in La Tosca this week. Salsbury's Troubadours next week.

Cora Tanner in Fascination to well-pleased houses at the National. Mrs. Cleveland saw the play Tuesday evening and liked it so well that she went again with a party of friends Saturday night. M. C. Goodwin this week in Royal Revenge and Confusion. Herrmann next.

The Two Johns to good business at Harris'. Dan'l Sully this week. Bunch of Keys next.

## ALABAMA.

MOBILE.—MOBILE THEATRE (J. Tannenbaum, manager): A standing-room audience only greeted The Little Tycoon 18, 19. The costuming and scenic display are beautiful; chorus excellent. Theodore Hamilton's Jekyll and Hyde to very good business 20. Mr. Hamilton was warmly received and his very fine performance received much praise.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE Frank P. O'Brien, manager): Theodore Hamilton's Jekyll and Hyde played to good business 18, 19. Lotta to S. R. O. 22, 23.—CASINO THEATRE (Fred Mortimer, manager): Opened with a good variety entertainment 21.—ITEMS: Ben Williams, the popular treasurer at O'Brien's Opera House, visited Chattanooga Sunday and met professional friends playing [illegible] Ada Gray co.—Tom Mills, manager of Her, She, Him and Her co., is in the city booming his attraction which appears at O'Brien's next week. Tom is a Southern boy and has many friends in Birmingham. The Elks will hold a public memorial service in their rooms 27.—Billy Ryan, stage manager at the Casino, was married to Ada Jackson last Saturday. They had been acquainted just one week. Love at first sight.

ANNISTON.—NOBLE STREET THEATRE (John H. Noble, manager): Charles L. Howard's co. presented Jekyll and Hyde to a fair house 22. Fred. Backus in the dual role of Jekyll and Hyde was very good and received several encores. The support could be very much improved. Due: Templeton's Opera co. 24, 25.

## ARKANSAS.

PINE BLUFF.—OPERA HOUSE (S. P. Hitchcock, manager): Effie Ellsler presented her new play Judge Not to a fair but very appreciative audience 18. The Phosa McAllister co. presented Theodora to a small audience 20. The role of Theodora was acceptably enacted by Marie Hillforde, owing to illness of Miss McAllister. Lillian Lewis, return engagement, 28, 29.

HOT SPRINGS.—OPERA HOUSE (Butterfield and Garratt, lessees): W. J. Fleming's Around the World in Eighty Days to a crowded house 14. Better satisfaction given than last season. Theodora was presented to fair business 17; good scenic effects. William P. Clifton and Phosa McAllister sustain the leading parts effectively. John Brownell left the co. here. Effie Ellsler in Egypt and Judge Not 19; both performances well received by large houses. Philharmonic Society, local talent, gave their initial concert to an overflowing house 21.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Tannas, manager): Lillian Lewis played a return engagement 23, rendering Article 47 in a most satisfactory manner to good business.—ITEMS: Joseph P. Cohen, in advance of Janauschek, 1: in the city.—Dennis Clarke, of Fayetteville, Ark., joined Lillian Lewis co. in capacity of assistant manager and treasurer.

## CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Stillwell, manager): Fun on the Bristol co. opened for three nights 17. Their engagement was very successful.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): Joe Grismer and Phoebe Davies, supported by a fair co., presented The World Against Her to full houses 17, 18.—MANAGERIAL: Al. Hayman will have personal charge of the Modjeska co during its tour of the coast. They will appear in Sacramento in February.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): The European Specialty co. did good business week 14. Grismer and Davies, 21, in Forgiven and The World Against Her.—LOS ANGELES THEATRE (Harry C. Wyatt, manager): Ben and Idalene Cotton week 14 in Black Diamond, Jessica, Wild Flower and other plays, to good houses.

## COLORADO.

DENVER.—The Bostonians are filling a two weeks' engagement at the Tabor—something very unusual for a co. to tarry so long. But the receipts thus far have justified the stay. The business is enormous. The repertoire is popular and splendidly given. Week of 21 the artists will appear in different operas, with Pygmalion and Galatea a feature.—ITEMS: The new opera house in Pueblo is to be four stories high, and covers 100x120 feet of ground. Tom Karl was too ill to travel with the Bostonians from Omaha, and didn't appear for three or four nights after the co. arrived. Mr. Barnabee came before the curtain on the opening night in the garb of Larcher, and in a characteristic style explained the reason of the change of programme. He made a speech and was vociferously applauded. Barnabee is a big favorite in Denver.

## CONNECTICUT.

BRIDGEPORT.—HAWES OPERA HOUSE (R. Tomlinson, manager): The lovers of good comedy had a treat in presentation of The Wife 21st. Vernona Jarbeau in Starlight did fair business 26th.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): Pat Rooney's Comedy co. in Pat's New Wardrobe did big business 21-23. Mr. Rooney and his daughter are great favorites here. Zitka played to big houses 24-26.—PERSONAL: Charles Kirby joins Vernona Jarbeau's co. to take the place of Harry Standish.

HARTFORD.—OPERA HOUSE (Jacobs and Proctor, managers): Rhea delighted large audiences in Much Ado About Nothing, A Dangerous Game and Adrienne Lecouvreur 17-19. Too much cannot be said in praise of the supporting co., which must have been selected with rare judgment and ability. A Bunch of Keys amused good-sized houses 21-23. McKee Rankin in his new play, The Runaway Wife, is booked for 24-26.—SOUVENIR: Manager Frank Lloyd, of the Opera House, was called behind the stage 18, and on behalf of the attaches of the house was presented with an elegant and expensive alligator travelling bag and case. The auspicious occasion was Frank's birthday.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Clara Morris to good business 18, 19, presenting Renée De Moray and Lady of Lyons. Yale Glee Club concert to packed house 21. Stoddard's lecture to S. R. O. 22. Due: The Wife 25, 26; Stoddard's lecture 29; Juch Concert co. 30.—NEW HAVEN OPERA HOUSE (Horace Wall, manager): W. J. Scanlan pleased large houses 18, 19, appearing in Shane-na-Lawn and The Irish Minstrel. Mr. Scanlan's supporting co. is not what it should be. Vernona Jarbeau in Starlight, 21, 22. Jarbeau's co. is excellent, Clark, Daly and Miss Cleveland deserving particular mention. Due: A Bunch of Keys 25, 26.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Nelson's comb. played to good business 17-19. Zitka drew good houses 21-23. May Wheeler made a very attractive Zitka and she was fairly well supported. Beacon Lights 28-26.

NAUGATUCK.—MAIN STREET THEATRE (Charles Hine, manager): Harry Le Mar, in Widow Bedott, to a well pleased audience 23. Jerome F. Stephens' comb., in The Dark Side of a Great City, to a good house 19. Co. and play good.—ITEM: Good open time can be had at this house through February and March.

ANSONIA.—OPERA HOUSE (D. Bartholomew, manager): Widow Bedott, with Harry Le Marr as the Widow, drew a good house 18. One of the Bravest under the auspices of the Fountain House Co., drew a packed house 23.

MERIDEN.—DELEVAN OPERA HOUSE (T. H. Delevan, manager): Louis James and Marie Wainwright to fair business 18. Deserve first-class patronage. A Legal Wreck to fair business 23. Sidney Drew scored heavily. A Bunch of Keys to one of the largest houses of the season 24. Louise Sanford has won the hearts of Meriden theatregoers. Vernona Jarbeau in Starlight 26.

NEW BRITAIN.—OPERA HOUSE (W. W. Hanna, manager): Vernona Jarbeau in Starlight 22; good house. Bartholomew's Equine Paradox did fair business last week and gave wonderful performances.—ITEMS: The Opera House Co. is advertising for responsible parties to lease the house next season, Manager Hanna's lease expiring in July.—Several members of the Starlight co. attended services in St. Mark's Church Sunday morning.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): Rhea in Much Ado About Nothing 21. Good supporting co.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Lucier Family to a good house 23. The best musical co. that has been at the house this season; return date 12.—ITEMS: Alfred Woodhouse, the gentlemanly stage manager at the Opera House, has taken charge of the bill posting of the house.—The Barrowther Musical Family of this town starts out on a four months' tour through New England this week under the management of Frank H. Page, of Hartford.—Ed. H. Nell, in advance of Bristol's Equescurriculum, was in town last week.

NEW LONDON.—NEW LONDON OPERA HOUSE (Stoll and Starr, managers): Dark Side of a Great City to fair business 23.—LAWRENCE OPERA HOUSE (H. J. Duggan, manager): A Legal Wreck to a fair-sized audience 24th.

NORWICH.—SHEET HALL (Andrews and Harris, managers): One of the Bravest to a large house 22; very good performance. Fannie Bloodgood, a Norwich girl, was excellent in a soubrette part; her singing and dancing were clever. Pat Rooney 24; good business. Boston Opera co. in La Sonnambula 25 to one of the largest audiences of the season. The opera was rendered in a very mediocre manner, disappointing the audience.

THOMASTON.—OPERA HOUSE (Thomas A. Gossel, manager): Julian Comedy co. 21, week, to fair business. Good popular price co.

## DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Beer, manager): Gus Heege in Ole Olson to S. R. O. 19. A thoroughly dissatisfied audience left the opera house at the close of the performance. Due: Boston Symphony Concert co. 28. John Dillon 29, 30.

## DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Proctor and Soulier, managers): Edward J. Hassan's One of the Finest to excellent houses 21-23; Jeannie Winston, supported by the Lyceum Opera co. in comic opera, drew large audiences 24-26, appearing in Boccaccio, La Perichole and Fra Diavolo. Miss Winston is a great favorite here and always draws big houses.—PERSONAL: Jesse K. Baylis, formerly manager for fifteen years of the Grand Opera House, but now Proctor and Soulier's treasurer, is shortly to sever his long connection with the house and start in the mercantile business. The "genial Jesse" will be greatly missed by both players and patrons visiting the house.

## FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Oliver Byron in The Upper Hand to a large house 25. The main feature of the evening was the singing and dancing of little Marguerite Fields as Birdie Lamar, a cunning little tot of seven.

## GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (S. De Give, manager): Ada Gray 16, 17 and matinee, presented East Lynne to fair business. Lotta is a great favorite in this city, and was greeted by large audiences 18, 19 and Saturday matinee. Her new play, Pawn Ticket No. 210, was well received. The supporting co. is good, especially Mr. Harris and Mr. Boniface.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Due: McNish's Minstrels 24; Clara Morris in her new play, Renée de Moray 29.

AMERICUS.—GLOVER'S OPERA HOUSE (G. W. Glover, proprietor): George Wilson's Minstrels appeared to the largest house of the season 22; audience all well pleased.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): McNish's Minstrels to a small audience 23.

BRUNSWICK.—L'ARIOSO OPERA HOUSE (W. G. Glover, manager): Prof. Burk's educated horses to good business and delighted audiences 1, 2. George Wilson's Minstrels to a crowded and appreciative audience 22. Due: Clara Morris Feb. 4.

## ILLINOIS.

GALESBURG.—NEW OPERA HOUSE (Bailey and Winans, managers): Nye and Riley gave a pleasing entertainment to a very large house, 22.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Lizzie Evans in The Buckeye 19. Large business and pleased audience. Rice and Shepard's Minstrels to one of the most delighted audiences of the season 19.

SHELBYVILLE.—OPERA HOUSE (Philip Parker, manager): The Somerville Dramatic co. to good business 25-29. Miss Somerville, Carleton Blake, Stewart Allen and Louise Lester are excellent.

CAIRO.—OPERA HOUSE (Sol. A. Silver, manager): Henry Dixey in Adonis to a thousand-dollar house 22. Due: P. F. Baker 24.

STREATOR.—PLUMB OPERA HOUSE (J. R. Williams, manager): Newton Beers and co. in Lost in London to a good house 27. The Musin concert was highly appreciated by one of our most intelligent audiences 21.

ELGIN.—DU BOIS OPERA HOUSE (Theo. Swan and P. Jenks, managers): Zozo to a large house 21. Julia Marlowe in Twelfth Night to a well filled house 23. A return date from Julia Marlowe would be very acceptable.—ACADEMY OF MUSIC (F. M. Morgan, manager): The Doric Club, a local amateur organization, presented Caste in a very creditable manner 18.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Peck's Bad Boy 21. Poor performance to a fair house. Zozo, with Mountjoy Walker as Washington Knowall, to a fair-sized house 22.

LINCOLN.—GILLETT'S OPERA HOUSE (R. C. Maxwell manager): A Postage Stamp, with their fine Black Hussar Band, to a crowded house 16. Newton Beers' Lost in London played to poor business 18, on account of the advance agent not attending to his business.

BLOOMINGTON.—DURLEY THEATRE (Fell and Perry, managers): Goodyear, Cook and Dillon's Minstrels played to a large and well pleased audience 17. Messrs. Welby and Pearl of the co. are old Bloomingtonians. A Brass Monkey to a crowded house 18. Pat Muldoon to a top heavy house 19; poor entertainment. Gray and Stephens' Dramatic co. to fair business 22-23.

PANA.—HAYWARD'S OPERA HOUSE (Race and Roley, managers): Goodyear's Minstrels to a crowded house 24; fine entertainment.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (J. H. Freeman, manager): Muldoon's Neighbor, a performance of but little merit, was witnessed by only a small audience 18. The performance of Goodyear's Minstrels drew a large house 19.

## INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Kellar 21, 22; good houses and a good entertainment. Indianapolis again demonstrated the fact that it is the friend of the minstrel by packing the house for Thatcher, Primrose and West 23. The co. made a favorable impression.—ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): The Hanlons did a rather light business 21, 22. She week 28.—PARK THEATRE (Dickson and Talbott, managers): Just in Time proved but a fair card week of 21. Australian Novelty co. week 28.—ITEMS: She was originally booked for the Grand, but for want of sufficient stage room was transferred to English's.—Mort. V. Adkins, of the Park, was presented with a beautiful ring last week. Mort. is quite a favorite with the profession and a good door-keeper, and a staunch advocate of THE MIRROR as the leading dramatic organ in America.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): Dixey in Adonis delighted a packed house 22.—APOLLO THEATRE (John Albecker, manager): The Casino Opera co. in repertoire continues to draw good houses.

PERU.—EMERICK'S OPERA HOUSE (C. S. Constant, manager): W. H. Riley's co., 21, week. Delighted audiences nightly.—ITEM: Manager Constant has made quite a change in the Opera House and has neatly decorated it and made needed repairs.

ELKHART.—BUCHER OPERA HOUSE (J. L. Broderick, manager): Lights and Shadows played to a large and appreciative audience 21; receipts $465. The acting was better than the play.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Hattie Anderson in Buggs' Landing tested the capacity of the house 17. It was the largest and most enthusiastic audience of the season. The supporting co. was good, especially P. H. Deane.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. Jackson, manager): Herne's Hearts of Oak to good business 21, 22.

VINCENNES.—OPERA HOUSE (Frank Greene, manager): Weston Bros. to light business 18, 19; Dixey 23 to $700. Audience delighted. Hanlons' Le Voyage en Suisse to a good house 24.—ITEM: Mr. Dixey, Treasurer Meyers and others of the Adonis co. went hunting for rabbits Wednesday morning, but returned with only a sparrow, which Dixey clubbed to death because "it was English, you know." If Mr. Dixey would start in on an anti-sparrow crusade, agriculturists and gentlemen farmers would rise up en masse and call him blessed.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): She (Webster-Brady) entertained a large audience 19. Emma Boyle as She and Laura Biggar as Ustane, deserve mention. Little Nugget played a return engagement to good business 23.

MT. VERNON.—MASONIC OPERA HOUSE (Myer Rosenbaum, manager): The Richmond Comedy co., which was booked here for 21, 22, canceled. Due: Casino Opera co. 28, 29.

TERRE HAUTE.—OPERA HOUSE (Wilson Taylor, manager): T. P. and W.'s Minstrels packed the house 23, giving an excellent entertainment.

LA FAYETTE.—GRAND OPERA HOUSE (F. R. Caldwell, manager): She to good business 18; Kellar to small audience 19; Herne's Hearts of Oak to a large house 22; The Baldwin Comedy co. to good audiences 24-26.

CRAWFORDSVILLE.—MUSIC HALL (Leslie Davis, manager): The Bayne and Davis Ideal co. opened 21 to a good house in A Sea of Ice, to be followed with repertoire balance of week. Annie Burton is a great favorite in this city.

KOKOMO.—OPERA HOUSE (Howard R. Henderson, manager): Smith and Parr's Lightning co. played 22 to a poor house. After the performance the manager left on the midnight train, leaving the co. stranded.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): James O'Neill in Monte Cristo to a standing-room-only house 21.—GOOD'S OPERA HOUSE (J. V. Farrar, manager): Herne's Hearts of Oak came 24 to the largest audience this house has had for years. It was given as a benefit to Mr. J. V. Farrar, manager of the houses, also business manager of the co.

MARION.—SWEETSER'S OPERA HOUSE (E. L. Kinneman, manager): Prof. F. H. Granger, mesmerist, to good business 18-20. R. J. Connelly in A Soap Bubble gave general satisfaction to a good house 22. Sisson and Brady's Little Nugget co. pleased a good-sized audience 24.—ORCHESTRA: William Byron, formerly musical director for the Atkinson Comedy co., is now the efficient leader of our Opera House orchestra.

## IOWA.

KEOKUK.—OPERA HOUSE (D. R. Craig, manager): The engagement of Maude Banks [illegible] week of 14 was an experiment that proved profitable. It was not cheap prices, as all other week engagements here of late years have been played, and it is gratifying to note that even in as small a place as this the people will patronize the better class of plays when fairly well presented. The plays given were Ingomar, Leah, Lady of Lyons, Camille, A French Marriage and Love's Revenge. Miss Banks' work was quite uneven, but on the whole satisfactory. She was well supported, the principal members of the co. being W. A. Whitecar, John H. Connor and Mr. and Mrs. John Germon. A Postage Stamp to fair business 23. The co. carries an excellent band and orchestra, which is its strong point.—ITEMS: D. R. Craig, for the past three years manager of the Keokuk Opera House, will retire from the management of that house April 1. At present he is doing the advance work for the Maude Banks co., relieving F. T. Blint, who was summoned home by the death of his father. Mr. Craig has several good offers from traveling combs., and next season will be found in advance of one of the best organizations on the road. His management of the Keokuk house was quite successful.—It is stated that J. C. Hubinger, a wealthy starch manufacturer, recently of New Haven, Ct., will assume control of Keokuk Opera House when C. P. Craig's lease of the same expires end of next March. Mr. Hubinger lately purchased a controlling interest in this house, and contemplates such improvements as will make this pretty play house a perfect gem.—Mary Timberman, of this city, has rejoined the McLean-Prescott co. She was with Helen Blythe for a short time.—Grant Springer, at one time with Laura Dainty, Florence Hamilton and other cos., is in charge of the Opera House box-office, while Mort McKim, of last season's Main Line co., is also employed at this house.—Charles E. Cook, manager for Miss Banks, made many friends in this city.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, manager): Love-Inman Comedy co to fair business, week, 15. Due: Robert Downing 29.

BOONE.—PHIPPS' OPERA HOUSE (C. E. Phipps, manager): The Hudson-Eckert Opera co. in Olivette and Chimes of Normandy 21 proved to be the finest musical attraction of the season. Misses Cleveland and Berg and Teddy Gamble received four curtain calls the first night.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Ivy Leaf to a big house 17. The singing and dancing of the co. was very fine; audience delighted.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (W. L. Buchanan, manager): John Dillon in Wanted the Earth and A Sky Scraper to crowded houses 22, 23; performance good.—ELKS: The Omaha Elks will assist at the installation of a lodge here 26.

IOWA CITY.—OPERA HOUSE (J. M. Coldren, manager): Ivy Leaf to a fair house 22. The audience was well pleased with the play and co. Smith O'Brien made a hit with his singing, and was repeatedly called before the curtain. Due: A Postage Stamp 25.

MARSHALLTOWN.—THE ODEON (A. G. Glick, manager): Ivy Leaf to good business 21.

DAVENPORT.—BURTIS OPERA HOUSE (W. H. Fluke, manager): The engagement of the new American Opera co. afforded Davenport people an opportunity of hearing some very good music. Faust was given 18 and Maritana 19. Large audiences greeted both performances. Mr. Vetta and Miss Nicoloni made pronounced hits. The orchestration was without fault.—TURNER OPERA HOUSE (Charles T. Kindt, manager): A Postage Stamp gave a good entertainment before a large house 20.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): Helen Barry in A Woman's Stratagem drew one of the most fashionable audiences that has assembled at the Opera House this season 17. She gave the best of satisfaction to her many admirers, and has a fine supporting co. Atkinson Comedy co. in Peck's Bad Boy to a fair house 22; general satisfaction.—ITEMS: M. J. Murphy, advance agent for The Ivy Leaf co., by invitation, entertained the Irish-American Club of this city at their parlors with selections of reading and songs 18.—Dubuque's Boat Club will give an amateur minstrel entertainment 31.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, manager): The Hudson Eckert Juvenile Opera co. gave entire satisfaction 16, 17, but a juvenile co. has not the drawing power to fill a house at regular prices. They could have taken in more money had they lowered the price of admission. Joseph Murphy played to moderate business 21.

CLINTON.—DAVIS' OPERA HOUSE (Harry Tate, manager): Power's Ivy Leaf to a fair house and very well pleased audience 23.

## KANSAS.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Private Secretary co. to a full house 11. Ivy Leaf to a good house 13.—ITEMS: T. J. Tuloch, in advance of Corinne, was in town 16. He was suffering with muscular rheumatism.—Local Manager Martling was suddenly prostrated by illness 20.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): W. J. Fleming's Around the World in Eighty Days drew a large house 22. Opinions are divided as to the merits of the performance; but to sum it up, it was two good scenes, an excellent drill, a number of people and very little talent.

GARDEN CITY.—STEVENS' OPERA HOUSE (W. J. Burgess, manager): Chip o' the Old Block co. to a large and appreciative house 18. Due: Little's World 23.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): A very pleasing concert was given by the Boston Symphony Orchestral Club 19; attendance fair. The Club is assisted by Elsa Clark Cushing who sings remarkably well.—ITEMS: Manager O. T. Crawford, accompanied by his wife, is visiting Kansas City and Topeka this week.—The Museum is drawing well. Harold Hawk is the attraction this week.

EMPORIA.—WHITLEY OPERA HOUSE (H. C. Whitley, manager): Geo. T. and Lizzie May Ulmer in Col. Sellers to very poor business 21. They claimed to have the original John T. Raymond's Gilded Age co.

LEAVENWORTH.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): The Daly's in Upside Down played to a small house 17. A. M. Palmer's co. gave a superb rendition of Jim the Penman for the first time in Leavenworth, and captivated an audience who tested the capacity of the house. It is to be hoped that his company will favor us with another visit in the near future. Corinne played to big houses 21, 22. The numerous encores bestowed upon little Corinne showed that by her clever singing and dancing she had completely won the hearts of her audience. The march of the Hussars was a very fine feature of the performance.

GARDEN CITY.—STEVENS OPERA HOUSE (Will. J. Burgess, manager): The World to a fair house 22; fair performance.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Ivy Leaf 11-12. Taking little Irish play, car load of revolving scenery (embracing ivy-covered cliffs, revolving towers, castles and lakes), Irish bag-pipes, and a good co. In fact, an unusually good entertainment of the kind. Jim the Penman, the strongest play we have ever had, with the strongest cast ever seen here in any play, returned, by unanimous request, 17-18.—GRAND OPERA HOUSE (E. H. Macoy, manager): Major R. H. Hendershot, the most wonderful drummer in the world, assisted by local talent in a benefit performance for Gen. Rice Post, G. A. R., 22. It is a cold day indeed when a crowd won't turn out anywhere in Kansas to aid the G. A. R., and this was no exception. The Stowaway came 14-16. Good co., very beautiful scenery and a very realistic safe blowing scene. Large business despite the rain and mud. A Pair of Kids, 17-19; excellent co., crowded houses and unlimited fun. CIRCUIT: In addition to having the largest circuit, Mr. Crawford may with some justice claim to have the luckiest. I have been carefully watching it for the past eight years, and in that time I think it safe to say that scarcely eight co's. have disbanded on it. All things considered, I do not think there is another locality in the country that can beat that record. Kansas may not be a place to make great fortunes in the theatrical line, but our people respond always with a paying patronage to any reasonably good attraction.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. M. Crawford, manager): Clair Patee co. 21, week; good business. Co. good.

## KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): Muggs' Landing to

good and appreciative audience 21. Lavinia Shannon in Mystery of Audley Court is due 28; Uncle Tom's Cabin (Union Square) 29; Walter S. Mathews in Richard III. 30.

**OWENSBORO.**—TEMPLE THEATRE (R. M. Conway, manager): Maggy Landing 11, 12, with Hattie Anderson in the leading role, played to a good house 11, but to empty benches 12. Wilbur's Comedy co. week beginning 13 to fair houses.

**LEXINGTON.**—NEW OPERA HOUSE (Scott and Mann, managers): Lavinia Shannon presented The Mystery of Audley Court and Jane Eyre 21, 22. Miss Shannon is a charming actress and will make many friends. She was presented with a beautiful floral design and a handsome testimonial in the shape of a badge by the Lexington Lodge of Elks.

**GEORGETOWN.**—BARLOW'S OPERA HOUSE (J. W. Keller, manager): Walter S. Mathews, who has just made a successful début at Louisville, appeared before his second audience 24. His delineation of Richard III. is acknowledged by all to have been the best performance given here in many years. His costumes are elegant. Messrs. Richie and Norton should be congratulated on the efficient support they have secured Mr. Mathews.

**RUSSELLVILLE.**—RYAN'S OPERA HOUSE (Chas. H. Ryan, manager): The Mendelssohn Quintette Club to S. R. O. 21. Alice Ryan, the prima donna, scored a distinct success.

## MAINE.

**BANGOR.**—OPERA HOUSE (Frank A. Owen, manager): Little Lord Fauntleroy to large, fashionable and very enthusiastic audiences 21, 22. Wallie Eddinger in the title role won the hearts of the audience. Bella Ross, who was to take the part of Little Lord Fauntleroy 22 met with a slight accident while at play, and was unable to appear. Dockstader's Minstrels to S. R. O. 23.

**SKOWHEGAN.**—COBURN HALL (E. C. Heselton, manager): McGibeny Family packed the house from floor to ceiling 19; co. first-class.

**PORTLAND.**—THEATRE: Denman Thompson's Two Sisters attracted two large audiences 18, 19 and gave unbounded satisfaction. Dockstader and his minstrels played to the capacity of the house 22 and gave as fine a performance as was ever seen here. The musical portion of the entertainment has never been excelled.—CITY HALL: Stetson's Opera co. in The Yeomen of the Guard played to over 3,000 people in three performances 18, 19 and achieved a pronounced success. The co. throughout is well equipped for such work and the orchestra, although weak in some respects, was acceptable.

ITEMS: Nat Roth, the manager of the Stetson Opera co., made himself particularly obnoxious in front of the curtain during the performances of The Yeomen of the Guard by audible comments on the co's. efforts.—Dockstader's local hits in his topical song "Well, I Guess Not!" were the brightest of any ever heard here before.—Alice Shaw, the whistler, and Laurel J. Chase, the reader, appear in Stockbridge's course 30.

## MASSACHUSETTS.

**SPRINGFIELD.**—GILMORE OPERA HOUSE (W. C. LeNoir, manager): Beacon Lights to small audience 18, 19. Adams and Cook's co. presented Monte Cristo, Jekyll and Hyde, Exile of Erin, Liverpool by Night, Marble Heart, and Lights and Shades 21-26. Thomas E. Shea, the leading man of this co., has the necessary qualifications of a good actor. Support and business medium.—ECHOES: Justin Adams is at work upon two new plays, one intended for Lillie Burnham, the other for Thomas E. Shea.—Howard P. Taylor's play that Gracie Emmett is so much pleased with is called The Little Pauper. The name, however, is likely to be changed to Our Jack. Jacquette being the title role.—Fred Stoddard's first appearance since he closed with Kittie Rhoades last season was at Fisk's Casino 24.—Henry T. Sargent, last season with Phosa McAllister, recently joined Adams and Cook's co.

**WESTFIELD.**—OPERA HOUSE (P. W. Howe, manager): A Legal Wreck 22. Business not what it deserved owing to a local attraction. Neil Burgess' Widow Bed ott co. to good house 23; very poor satisfaction generally.—GEM OPERA HOUSE (M. W. Heflin, manager): Mr. Heflin retires shortly from the management of this house. He will be succeeded by Benj. Chadwick, the former manager. Mr. Heflin made a host of friends during the term of his management.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): Myra Goodwin to small business 22.

**LYNN.**—PROCTOR'S THEATRE (A. H. Dexter, manager): Charles McCarthy in One of the Bravest to large and well-pleased audiences 17-19. Beacon Lights to fair business 21-23. Owing to the failure of the Streets of New York co. to appear the house will be closed remainder of the week. W. W. Tillotson's co. in Zig-Zag and Jennie Calef will divide week of 28.—MUSIC HALL (J. W. Caverly, manager): Howard's U. T. C. co. began a week's engagement to a packed house 21. Salisbury's Troubadours and T. W. Keene next week.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): Widow Bedott pleased a large audience 24.

**BROCKTON.**—CITY THEATRE (W. W. Cross, manager): Mora closed her week's engagement with The Little Detective to a packed house 19. Charles T. Parsloe in A Grass Widow pleased a good-sized audience 24.—ITEMS: Manager W. W. Cross was ill several days, but is convalescent.—Fred. C. Packard, a native of this city, has just returned from London where he has spent the last fifteen years as leading tenor in Carl Rosa's opera co. He has been engaged by Manager Foster to appear with the Ideals. Mr. Packard says it is most likely that his wife (Julia Gaylord) will also reappear in this country next season.

**AMESBURY.**—NEW OPERA HOUSE (C. W. Currier, manager): Little Lord Fauntleroy (with matinee) to good business 19. Bella Ross is charming in the title role. Only a Farmer's Daughter 21 to poor results; the play is mediocre. Blanche Curtisse should have a better play.

**FITCHBURG.**—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): Ludwig's Concert co. to small house 24.

**CHELSEA.**—ACADEMY OF MUSIC (James B. Field, manager): Barry and Fay in McKenna's Flirtation to a packed house 22. Good co. and excellent performance.

**HOLYOKE.**—OPERA HOUSE (Chase Brothers, managers): Bennett and Moulton Opera co. to crowded houses week ending 19. The Boston Ideal Concert co. to a fair house 22.—LYCEUM THEATRE (France Brothers and Lehr, managers): A good vaudeville co. drew large houses last week.—ITEMS: The William Ludwig Concert co. gave a concert in the City Hall 20.—Arthur E. Miller and wife of the B. and M. co. entertained the co. and a few of their Holyoke friends in their rooms at the Holyoke House 21.

**PITTSFIELD.**—ACADEMY OF MUSIC (William St. Lawrence, manager): The Bennett and Moulton Opera co. played to large houses during week ending 26.

**SOUTH FRAMINGHAM.**—ELMWOOD OPERA HOUSE (G. E. Sanderson, manager): C. T. Parsloe in A Grass Widow gave one of the brightest performances we have had this year to light business 21. Mr. Parsloe has been suffering from a severe attack of rheumatic gout the past two weeks, so much so that he has been obliged to limp through his part, but so cleverly does he do so that one would think it part of the business.

**LOWELL.**—MUSIC HALL (A. V. Partridge, proprietor): Myra Goodwin, considerably plumper than when she last visited us, but still as pleasing as ever, had a good house 21.—HUNTINGTON HALL (John F. Cosgrove, manager): McKenna's Flirtation packed the house 21. Hugh Fay is ill and his part was acceptably played by J. J. Murray.—MUSEE: La Mascotte has been turning people away nightly.

**TAUNTON.**—MUSIC HALL (A. B. White, proprietor): Swedish National Ladies' Concert co., assisted by Arthur Phelan, the humorist, under the management of local military co., to good house 21. The ladies are all fine singers. Charles T. Parsloe, supported by a fine co., in A Grass Widow, to a small audience 22. The piece is not worthy the efforts of such good people.

**NEWBURYPORT.**—CITY HALL (Geo. H. Stevens, agent): Little Lord Fauntleroy to the largest and most fashionable audience of the season 18. Best all-round co. here this season. Due: Roland Reed 29.

## MICHIGAN.

**DETROIT.**—WHITE'S GRAND OPERA HOUSE (Mrs. C. O. White, manager): Held by the Enemy was presented for three nights and matinee the former half of last week before good audiences. The play seemed to be as popular as ever. Jim the Penman did a tremendous business latter part of week; packed houses at each performance. It was quite the swell thing for theatre parties, the boxes being occupied each evening. The Duff Opera co. and J. C. Roach in Dan Darcy divide this week.—DETROIT OPERA HOUSE (C. J. Whitney, manager): The Kellogg Opera co. gave three very unsatisfactory performances the first half of last week to only fair houses. Miss Kellogg was ill at Toronto and unable to join the co. here. The co. was badly scored by our local critics. The latter half of week Lights and Shadows was the attraction. This week, the American Opera co.—WHITNEY'S GRAND OPERA HOUSE (C. E. Blanchett, manager): Little Nugget did the usual good week's business. This week, MacCollin Opera co. Next week, The Kindergarden.

**FLINT.**—MUSIC HALL (H. E. Thayer, manager): The Charles L. Andrews co. presented Michael Strogoff to fair business and a well-pleased audience 21. James O'Neill in Monte Cristo gave good satisfaction to a good-sized house 25.

**GRAND RAPIDS.**—POWERS' OPERA HOUSE (C. H. Garwood, manager): Robert Downing's return engagement was highly successful, the house being packed 18, 19.—REDMOND'S (C. H. Garwood, manager): MacCollin Opera co. in a number of popular comic operas did good business this week.

**BAY CITY.**—GRAND OPERA HOUSE (Clay, Buckley and Powers, managers): Michael Strogoff to a large house 19; fair entertainment; the ballet by Mlle. Eloise failed to please. Minnie Maddern in Caprice to a large and refined audience 23; everyone pleased.

**PORT HURON.**—CITY OPERA HOUSE (L. A. Sherman, manager): E. A. McDowell co. in Jekyll and Hyde to a good house 22.

**JACKSON.**—HIBBARD OPERA HOUSE (D. H. Redmund, manager): MacCollin Opera co. closed a successful week's engagement 19. Minnie Maddern in Caprice to a large house 22.

**YPSILANTI.**—OPERA HOUSE (S. Draper, manager): Michael Strogoff 22; good house.

**MANISTEE.**—OPERA HOUSE (P. J. Miller, manager): Frank Tucker's Metropolitan Comedy co. to fair house 24.

**EAST SAGINAW.**—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): Michael Strogoff 18 to a good house. Entertainment was repeated at Germania Hall to large audience 20. Minnie Maddern 24, in In Spite of All, matinee, and Caprice, evening performance, to good audiences.

## MINNESOTA.

**ST. PAUL.**—The total destruction of the Grand Opera House by fire, early on the morning of 21, is not only a great loss to the proprietors, but a loss to be regretted for many months to come by the amusement-loving public of St. Paul, who will greatly miss the enjoyment of a fine line of attractions booked by Manager Scott for balance of the season. It was an attractive and commodious house, with a seating capacity for 2,250 people; also a large and finely appointed stage, well stocked with scenery. Fortunately, the fire occurred in the daytime. The flames spread rapidly from the foyer to the stage. The building was insured for $60,000. The loss will amount to over $100,000. It will not be rebuilt for an Opera House. The Helen Barry co. was billed for a week's engagement, with a large advance sale. Fortunately, the co.'s baggage had not arrived at the theatre. Later in the afternoon Manager Scott secured the High School Hall for the evening's performance. A Woman's Stratagem was presented by Miss Barry and a very excellent co. to a select and appreciative audience. Miss Barry is an attractive and clever actress, sustaining a very difficult role most admirably, making a very favorable impression and was heartily applauded. Frank Mordaunt played his role exceedingly well. The characters were finely sustained throughout, and no doubt the engagement would have proved a success at the Grand.—PEOPLE'S THEATRE (L. W. Walker, manager): The Two Orphans, week 21, produced in a very commendable manner by the home co. and finely staged by Barton Hill, drawing full houses throughout the week.—OLYMPIC THEATRE (W. J. Wells, manager): A good co. of variety and specialty people gave an entertainment that drew a good week's business.—BUILDING: A company has been organized, composed of wealthy gentlemen, and articles of incorporation filed, with stock fixed at $500,000, that will at once proceed to make preparations for building a Grand Opera House, modeled after the Casino in New York, that will cost $200,000 and will be ready for the opening of the dramatic season in the Fall. The company also intend to build another theatre of less proportion during the season.

**WINONA.**—OPERA HOUSE (Shepard and Hitzker, managers): Helen Barry appeared in A Woman's Stratagem to a fine house 19. Miss Barry, as the Countess D'Antreval, had a part just fitted to her. The support was excellent. Deserving of special mention are Frank Mordaunt and B. W. McIntosh.

## MISSISSIPPI.

**ABERDEEN.**—TEMPLE OPERA HOUSE (R. L. Hatch, manager): Dark last week. Wilson and Rankins Minstrels booked for 25.

**GREENVILLE.**—GREENVILLE OPERA HOUSE (J. Alexander, manager): Effie Ellsler to good business 17.

**JACKSON.**—ROBINSON'S OPERA HOUSE (Dreyfus and Evans, managers): Effie Ellsler in Judge Not to a large and appreciative audience 16. Aiden Benedict's Monte Cristo to good audience 22. Prescott-McLean 26.

**NATCHEZ.**—NATCHEZ OPERA HOUSE (F. M. Swan, manager): Monte Cristo to an average house 21. The play was fairly well rendered. Prescott and McLean in Virginius, The Winter's Tale and As You Like It to small houses 22, 23.

## MISSOURI.

**MARSHALL.**—MARSHALL OPERA HOUSE (Weller and Bryant, managers): The W. E. Davis Comedy co. 17, 19 to fair houses. The co. is good and carries a fair orchestra.

**COLUMBIA.**—HADEN OPERA HOUSE (J. E. Crumbaugh, manager): Maude Banks is due 24-26. Good advance sale.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): Stetson's U. T. C. co. did big business 19, matinee and evening.

**KANSAS CITY.**—WARDER GRAND (L. M. Crawford, manager): The Boston Symphony Club to only a fair house 21; deserved better patronage.—COATES' OPERA HOUSE (M. H. Hudson, manager): The Stowaway was presented to big houses 17. The blowing open of the safe by experts is as big an attraction as the play itself. A. M. Palmer's Madison Square co. in Jim the Penman to big business 21-23.—GILLIS (Hudson and Thomas, managers): Siberia to good business last week.—NINTH STREET (S. Judah, manager): The Dalys in Vacation packed the theatre to its capacity last week.—ITEM.—The Warder Grand still seems to be laboring under difficulties. In December the building was advertised for sale during the latter part of this month. The other day there was another lien made against it for $5,880. It is to be hoped that Col. Warder will be able to arrange matters satisfactorily for himself.

**SEDALIA.**—OPERA HOUSE (H. W. Wood, manager): A fairly good house was entertained by Fletcher and Payne's Georgia Minstrels 22. Fleming's Around the World in Eighty Days attracted numerously 23.

**JOPLIN.**—HAVENS' OPERA HOUSE (H. H. Havens, manager): Louie Lord in Wonderful Woman and A Member of Congress to fair business 18, 19. The co. is first-class and gave general satisfaction. Fleming's Around the World in Eighty Days drew the largest house of the season 21.

**ST. JOSEPH.**—TOOTLE'S OPERA HOUSE (R. S. Douglas, manager): Jim the Penman was presented to good house 16. F. C. Bangs as Jim and Miss Brookyn were ably supported by a strong co. Daly's Vacation 18, 19 to fair business. Thomas Daly, one of the cleverest and hardest workers in his line, did not aid his co. by unwarranted display of temper on the stage. A Pair of Kids 21; business poor, co. ditto, barring Ezra Kendall.—NEW GRAND: This house was opened 21 by Private Secretary co., and the capacity of the house was tested. It will be conducted on a popular price basis, and every night except Sundays. The opening was premature, I think, as the house is still incomplete.

## NEBRASKA.

**NEBRASKA CITY.**—OPERA HOUSE (W. R. Sloan, manager): The Boston Symphony Orchestral Club appeared to only fair business 22. The co. give a most excellent entertainment.

**OMAHA.**—OPERA HOUSE (Thomas F. Boyd, manager): Ivy Leaf to small business 18, 19; even a live eagle failed to draw. Mr. and Mrs. W. J. Florence opened a half-week's engagement 21 in Heart of Hearts to large and well-filled houses.—GRAND OPERA HOUSE (Crawford McReynolds, managers): Siberia week of 28.

**FREMONT.**—LOVE OPERA HOUSE (Robert McReynolds, manager): Madison Square Theatre co. in Gillette's Private Secretary 17; good house and satisfaction.—MANAGERIAL: Spencer Cone has assumed temporary management of the Private Secretary co.

## NEW HAMPSHIRE.

**PORTSMOUTH.**—MUSIC HALL (John A. Ayers, manager): Stetson's Yeomen of the Guard to fair business 22. Only a Farmer's Daughter to slight house 23.

**NASHUA.**—THEATRE (A. H. Davis, manager): Johnson and Slavin's Minstrels to a large and appreciative audience 24.

**MANCHESTER.**—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): The Stetson Opera co. in The Yeomen of the Guard drew a large but not very enthusiastic audience. The opera contains too little comedy to suit the popular taste. The co. is a strong one and does its work well.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): Johnson and Slavin's Minstrels to a fair house 22. Yeomen of the Guard to a good house 24.

## NEW JERSEY.

**HOBOKEN.**—H. R. JACOBS' THEATRE: A fair house greeted an excellent co. in The New Mam'zelle 28, and were greatly pleased with the entertainment. The cast includes Alice Harrison, Emily Maynard, Rose Chesneau, Charles Harris, Arthur Moulton and several other clever people. Next week Under the Lash.—CRONHEIM'S: Marlande Clarke's co. opened week of 28 to a large house. The play is a sensational one, and gave evident satisfaction.—ITEMS: Manager Harrison, of Jacobs', promises a great success of the Elks' benefit Feb. 7.—Manager Cronheim has sent a comb. of specialists and athletes on the road under the lieutenancy of his popular treasurer, Albert Schiller. The comb. opened in Rochester 28.—The training academy for circus animals is in full blast here preparing for the coming season, and Frank Cotton has his hands full.—The Kindergarden co. had a packed house for a send-off Saturday night last at Jacobs'.

**ELIZABETH.**—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Mrs. Alice Shaw, the whistling prima donna, appeared 18 for the ben. of the Home for Aged Women to a large and fashionable audience who enjoyed this novel entertainment. Evans and Hoey in A Parlor Match to one of the largest houses of the season 22.

**TRENTON.**—TAYLOR OPERA HOUSE (John Taylor, manager): Maggie Mitchell and her excellent co. presented Ray to a large and delighted house 19. The performance of A Parlor Match by Evans and Hoey drew one of the finest houses of the season 21. Mrs. Shaw, the whistling prima donna, assisted by a fine co. of concert artists, appeared to a large audience 22. The entertainment was novel and interesting.

**PATERSON.**—JACOBS' OPERA HOUSE: W. T. Bryant in Keep it Dark to fair business 21-23; co. gave good satisfaction. J. B. Polk in Mixed Pickles 24-26, also to fair houses. Katie Hart in Kindergarden 28-30; Hoodman Blind 31-Feb. 2.—GRAND OPERA HOUSE (Fred A. Thomas, manager): Prof. Seeman's Electra co. drew fairly well last week. This week Harry Williams' Own Specialty co.—APOLLO HALL THEATRE: Baby Bunting Specialty co. this week.—PATERSON DIME MUSEUM: This house has closed its doors and is now a thing of the past, although some of the performers have cause to remember it.

**NEWARK.**—MINER'S NEWARK THEATRE: Harry Lacy in The Still Alarm was greeted by a large audience 28. As the horses rushed out of the engine-house and dashed for the fire they were received with deafening applause. Mr. Lacy was called before the curtain, and came forward leading the trained horses by the bits.—H. R. JACOBS' GRAND OPERA HOUSE: My Partner was presented before a well-filled house 28. The drama is a general favorite, as it well deserves to be, for it is one of the strongest pieces of dramatic writing that has been furnished for the American stage in many years. The cast includes many noted artists, and the play is altogether satisfactory.—WALDMAN'S OPERA HOUSE: A large audience greeted Thomas' San Francisco Minstrels 28. When the curtain was raised it brought to view the whole group posing as the Lime Kiln Club. The songs and jokes were all new and very good.

## NEW YORK.

**BUFFALO.**—ACADEMY OF MUSIC (Meech Bros., managers): Rose Coghlan in Jocelyn to good-sized audiences last week. Hallen and Hart and Evans and Hoey this week.—THE STAR THEATRE (Daniel Shelby, manager): Lewis Morrison had a successful engagement in Faust 21-23. Frederic Bryton filled out the week with Forgiven. Mattie Vickers opened 28.—THE CORINNE LYCEUM (Jacobs and Kimball, managers): Hazel Kirke, with C. W. Couldock, to good business last week.—THE COURT STREET THEATRE (H. R. Jacobs, manager): Sheffer and Blakely's Specialty co. with William Muldoon's Athletic company did large business last week. Standing-room only was obtainable some nights when a local athlete was a participant.—BUNNELL'S: Prof. Morris' Equine Paradox continued its success last week.—ADELPHI: May Howard's Burlesque co.: a very good one in its line, was appreciated by generous-sized audiences last week. George LaBianche's Vaudeville co. this week.—ITEMS: Clara Louise Kellogg was confined to her room at the Genesee Hotel for some days, suffering from bronchial trouble.—Miss Coghlan was a guest of the Press Club at its annual ball 24. At the introductory concert on the same occasion Mrs. Daniel Shelby was an admired participant.

**HUDSON.**—OPERA HOUSE (E. Waldron, manager): Mora and excellent co. in repertoire opened a successful week's engagement 21. Mora justly deserves the title of a "comedy sunbeam."

**ITHACA.**—OPERA HOUSE (H. L. Wilgus, manager): Gus Williams to a full house 18. Sidney Worth 21, week, to good business.

**BATAVIA.**—OPERA HOUSE (Ferrin and Haitz, managers): James C. Roach as Dan Darcy 17; good business.

**SYRACUSE.**—WIETING OPERA HOUSE (P. H. Lehnen, manager): Rosina Vokes and co. pleased good-sized audiences 21-23. Gus Williams drew well 24-26 in Keppler's Fortunes.

**TROY.**—RAND'S OPERA HOUSE (E. Smith Strait, manager): Due: Haverly-Cleveland Minstrels 28; Held by the Enemy 29-31; Vernona Jarbeau Feb. 1-2.—GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): We, Us & Co. played to fair audiences last week. The Cattle King this week.

**OLEAN.**—OPERA HOUSE (Wagner and Reis, managers): Hallen and Hart presented Later On to good business 18. First-class co. and pleasing entertainment. J. T. Farron in Help attracted only a fair house 23, but was well received.

**ROME.**—SINK'S OPERA HOUSE (E. J. Matson, manager): G. M. Wood in Jekyll and Hyde 22, to a small house. Mr. Wood was excellent in the dual title role, and the play was put on in very good style, but it failed to make an impression.

**UTICA.**—OPERA HOUSE (Jacobs and Proctor, lessees and managers): Over the Garden Wall to fair business 21-23. Joseph J. Sullivan in Black Thorn opened to a good audience 24.

**NEWBURG.**—ACADEMY OF MUSIC (A. Stanley Wood, manager): Charles T. Ellis gave a fair performance of Casper the Yodler to light business 21. Rosina Vokes gave a pleasing performance to a good house 24.

**AUBURN.**—ACADEMY OF MUSIC (E. J. Matson, manager): Haverly-Cleveland Minstrels played to a packed house 22. Gus Williams was obliged to cancel his engagement 21, owing to illness.

**CORTLAND.**—CORTLAND OPERA HOUSE (Robins and Vail, managers): Haverly-Cleveland Minstrels to a full house 23. Gus Williams to big business 25.

**OSWEGO.**—ACADEMY OF MUSIC (Wallace H. Prisbie, manager): Waite Comedy co. week 21; good houses.

**LOCKPORT.**—HODGE OPERA HOUSE (J. R. Hodge, manager): James C. Roach as Dan Darcy to fair business 18. Benefit concert by local talent for Otto Sitzenstatter, who has conducted the orchestra in the house for several years past. Mr. Sitzenstatter has been in poor health lately and greatly deserved the proceeds of the entertainment, which amounted to about $400.

**LYONS.**—PARSHALL MEMORIAL HALL (E. J. Matson, manager): The Gorman Brothers' Minstrels drew a large audience 18; entire satisfaction. Gus Williams was advertised to appear 23 in Keppler's Fortunes, but at the last moment it was announced by telegram from Manager Matson that he was ill and unable to perform. There are no immediate bookings.

**BROCKPORT.**—WARD'S OPERA HOUSE (G. R. Ward, manager): Claire Scott Dramatic co. 21, week; excellent entertainment to fair business.

**BINGHAMTON.**—OPERA HOUSE (J. P. E. Clark, manager): Gormans' Minstrels made their first appearance in this city to very large business 23; everybody pleased.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (A. E. Allen, manager): J. Farron in Help 22; excellent performance to good business. Charles A. Gardner in Fatherland 24; fair business.

**PLATTSBURG.**—MUSIC HALL (M. Leo Rockwell, manager): Sawtelle Comedy co. to fair-sized audiences during the week of 24.

**PENN YAN.**—OPERA HOUSE (George R. Cornwall, manager): Gormans' Minstrels gave the finest entertainment of the kind ever seen in Penn Yan to good business 22. Labadie-Rowell co. in Nobody's Child to fair business 23. Co., with the exception of star, poor.

**SENECA FALLS.**—DANIELS' OPERA HOUSE (E. J. Matson, manager): Francesca Redding last week to good houses; co. good.

**HORNELLSVILLE.**—SHATTUCK OPERA HOUSE (Wagner and Reis, lessees): Thomas J. Farron, supported by a well-selected co., presented Help to an audience of pleasing proportions 24.—CARD: I am informed that at Cleveland, O., the Elks attended one of Mr. Farron's performances in a body and during his engagement presented him with an elegant Elk cane which, naturally enough, he prizes very highly.

## NORTH CAROLINA.

**RALEIGH.**—METROPOLITAN HALL (C. D. Hearrt, manager): Sol Smith Russell 20. House packed to suffocation and all delighted beyond expectation.

## OHIO.

**DAYTON.**—THE GRAND (Reist and Dickson, managers): Frederic Bryton drew an unusually large audience 17, and gave the same splendid performance of Forgiven as heretofore. Held by the Enemy 18, 19, to fair business. The Duff Opera co. 21 in A Trip to Africa played to standing room only. The Beggar Student was given to a medium-sized audience 22. Laura Bellini, as Titania in A Trip to Africa, is most charming. Co. good; chorus rather limited, but strong, well drilled and beautifully costumed.—CUES: William F. Woolwine and wife, of Lebanon, O., were here 22, the guest of their daughter, Laura Bellini.—Francis Gaillard, of The Duff Opera co., joins the Said Pasha co. next month. Will Rising is mentioned as his successor.—Clem Herschell, of The Duff Opera co., is an old and popular Dayton boy, and his stay here was one continued round of pleasure. The Elks' new club rooms in the Grand Opera House building attract calls from nearly all visiting Elks. All are cordially invited. The latch-string hangs on the outside.

**COLUMBUS.**—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Our Irish Visitors had a fair share of callers 21-23, and entertained them in their usual style.—GRAND OPERA HOUSE (Miller Bros., managers): Gus Hill's World of Novelties is drawing good houses this week. Next: Little Nugget.—WORLD MUSEUM (James Geary, manager): The Rhinehart Family in burlesque is doing a land-office business. Muldoon's Picnic next.—PERSONAL: Dan Frohman, formerly manager of the Sandusky Opera House, is engaged in the ice business here. The prospects are that he will be a millionaire by the close of next season, as he is forming a "trust."—George Barnum has retired from the stage and is spending the Winter here. He will pose as a League umpire next season.

**MASSILLON.**—BUCHER'S OPERA HOUSE (C. P. Porter, manager): Hardie and Von Leer in On the Frontier to good business 17. Melville Sisters last week to crowded houses.

**FOSTORIA.**—ANDES OPERA HOUSE (W. P. Howell, manager): Barlow Bros.' Minstrels came to a full house 22. Dissatisfaction with the performance.

**UPPER SANDUSKY.**—OPERA HOUSE (John W. Lime manager): Barlow Bros.' Minstrels to poor business 23; good co.—ELKS.—Upper Sandusky Lodge No. 83, B. P. O. E., dedicated their new lodge rooms and banquet hall 24. Prior to the banquet addresses were made by Brother D. D. Hare, of our lodge, and Dr. J. A. Norton, of Tiffin Lodge. After the banquet, a ball was given at K. of P. Hall. This was decidedly the society event of the season. Over three hundred people were present. Lodge No. 83 has the most finely furnished rooms in Ohio.

**HAMILTON.**—MUSIC HALL (Hatzfeld and Morner, managers): Hearts of Oak to a fair house 20. J. C. Duff Opera co. to satisfactory business 23.—GLOBE OPERA HOUSE (Thomas Goldrick, manager): Captain Jack Crawford 27. Dore Davidson in Jekyll and Hyde 28.—STEPHENS' FASHION THEATRE (Milt. Stephens, proprietor): Fair business.

**STEUBENVILLE.**—CITY OPERA HOUSE (Roseman Gardner, manager): Thrown Upon the World to fair house 22. Murray and Murphy to good house 24.

**BELLAIRE.**—ELYSIAN OPERA HOUSE (T. C. Cochren, manager): Henderson McBride and Love's Minstrels (colored) to two small houses 18, 19; failed to give satisfaction. A fair-sized and satisfied audience was in attendance 23, when George Ober presented Jekyll and Hyde.

**MIDDLETOWN.**—BIJOU OPERA HOUSE (Harry D. Hyman, manager): Held by the Enemy was played to a good house 16; the Harvard students gave an entertainment to a crowded house 18; Dore Davidson, in Jekyll and Hyde, played to satisfactory business 19.

**LEETONIA.**—FORNEY'S OPERA HOUSE (M. T. Forney, manager): A Cold Day co. to good business 24; everybody pleased.

**SANDUSKY.**—BIEMILLER'S OPERA HOUSE (Rutter and Ilg, managers): Shadows of a Great City to good business 21; Dens and Palaces to a fair house 23.

**URBANA.**—BENNETT'S OPERA HOUSE (P. R. Bennett, Jr., manager): Hearts of Oak drew fair house 18. Due: Dore Davidson in Jekyll and Hyde 30; Gus Williams Feb. 8.

**ASHTABULA.**—SMITH'S OPERA HOUSE (L. W. Smith and Son, managers): Fisher's Cold Day co. to fair business and delighted audience 19. Knoll-McNeil Musical Novelty co. gave an artistic entertainment 24. The cornet solos of Knoll and Miss McNeil are and were highly appreciated. Due: Burr Oaks 28.

**LANCASTER.**—CHESTNUT STREET OPERA HOUSE (Frank Matt, manager): Lutie Miller in The Little Detective packed the house 21; Kathleen Mavoureen and Is Marriage a Failure? to fair business 22, 23.

**NORWALK.**—WHITTLESEY OPERA HOUSE (S. C. Hildreth, manager): The Drummer Boy opened to a good house 22.

**FINDLAY.**—DAVIS OPERA HOUSE (J. H. Bogher, manager): A full house greeted Barlow Brothers' Minstrels 21. The entertainment was an excellent one.

**TOLEDO.**—WHEELER OPERA HOUSE (S. W. Brady, manager): Minnie Maddern in Caprice to a good house 21. A fine performance. Lights and Shadows with a good co. drew poor houses 22, 23. Dens and Palaces, written by J. K. Tillotson of this city, filled out the balance of the week to fair business. The piece is a very strong one and Mr. Tillotson is to be congratulated on his success.—PEOPLE'S: The Ruling Passion is testing the standing and seating capacity of this house.—ITEM: Many rumors, newspaper and otherwise, are afloat regarding a new theatre to be built next season. I have heard ideas

enthused so long on the subject that when I see the foundation going up I shall believe it and not before.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): The Rhondda Glee troupe, composed of nineteen Welsh singers, to a fair house 17. Hattie Bernard Chase played to small business 19. Miss Chase is a clever actress, but is very poorly supported. Shadows of a Great City was presented to a good house 22. Scenery fine; co. fair.

WAPAKONETA.—TIMMERMEISTER OPERA HOUSE (C. W. Timmermeister, manager): Barlow Brothers' Minstrels 19. Business fair; satisfactory entertainment.

DEFIANCE.—MYERS' OPERA HOUSE (Myers and Vieth, managers): Wade and Kane's Big Four Minstrels to fair business 22. Good satisfaction.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Tromp, manager): Duff Opera co. in A Trip to Africa played to large business 19. Jessie Couthoui, the elocutionist, drew a fair-sized and select audience 21. Wittenberg College Oratorical Contest occupied the house 22. Held by the Enemy to splendid business 24. The play gave the best of satisfaction and the cast is strong throughout. Jack Farrell, as the Correspondent, and Ethelyn Friend, as Susan, were especial favorites.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Capt. Jack Crawford's comb. presented Fonda to fair business 18, 19.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (Thompson and Way, managers): In His Power to a good house 21. Entire satisfaction. By request they play a return date Feb. 6.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Ober's Jekyll and Hyde comb. 21. Good business and good performance.—PERSONAL: W. S. Cleveland, of the Haverly-Cleveland's Minstrels, belongs to our neighbor city, Chillicothe. We intended to claim him, but, on investigation, it was found that Chillicothe has a prior claim.

TIFFIN.—SHAWHAN'S OPERA HOUSE (E. R. Hubbard, manager): Sparks Brothers' Australian Specialty co. to a good house 19.

WARREN.—NEW WARREN OPERA HOUSE (P. L. Webb, lessee and manager): Hardie and Von Leer's On the Frontier 19; good house; co. and performance satisfactory. Our Picnic co. 23; a very thin entertainment to a deservedly poor house.—PERSONAL: T. C. Medinger, of the Frank I. Frayne co., visited his wife, who is with the Hardie and Von Leer co.

MANSFIELD.—OPERA HOUSE (Miller and Dittenhoefer, managers): Hattie Bernard-Chase was here 18 in Little Coquette and seemed to please a good-sized audience. The co. contains a few good vocalists. The concert given by local talent, under the management of Louise Wetherth, was a brilliant success.

## OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, lessee and manager): John Jack and Annie Pirwin, supported by the Globe Theatre co., in Crystal Cross to only fair audience week of 14. They were poorly patronized, yet made a cut in prices to twenty-five and fifty cents. They were to have played several weeks, but, owing to a lack of patronage, will close their engagement to-night (19). Katie Putnam will play a return engagement here 23, 24 in Erma the Elf and In Honor Bound.

## PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (A. S. Grim manager): True Irish Hearts did good business 19. A clean play from the Emerald Isle, presented by a well selected co., which delighted the audience with the excellent way in which they filled their respective roles. The Hungarian Orchestra, a home organization, assisted by Philadelphia vocalists, gave a pleasing entertainment 20. A well filled house greeted Held by the Enemy 21. The story is deeply interesting and rivets the attention of the audience from beginning to end. The co. is far above the average. Minnie Dupree won the hearts of the audience by the artistic and modest interpretation of her role. A better pleased audience has not left Music Hall this season.—FACTS: Manager Varley says THE DRAMATIC MIRROR is the cleanest and best theatrical organ published in America.—Mr. Gillette, author of Held by the Enemy, joins the co. at Hartford and will assume the part of the war correspondent.—Charles T. Ellis will play for the annual benefit of our Music Hall association Feb. 12. As Mr. Ellis is a prime favorite here, I predict a rousing benefit for the boys.

MCKEESPORT.—WURTH'S OPERA HOUSE (A. Van Aada, manager): Harry Williams' co. played to a packed house 17th and gave an abbreviated performance to the great dissatisfaction of the audience. Peck and Fursman's horse and dog show gave a fair exhibition to a small house 19. Frederick Bryton in Forgiven to a rather small house 20. Passion's Slave to a fashionable audience 21.—PERSONAL: A. Van Aada, manager of White's Opera House at McKeesport, Pa., went to his home at Greensville, Pa., to recuperate, but does not recover as rapidly as his friends would like to see him do.

HARRISBURG.—OPERA HOUSE (Markley and Till, managers): Ullie Akerstrom and co. filled in week of 21 to fair business at low prices. The co. is one of average merit and gave a satisfactory presentation of a varied and popular repertoire.

OIL CITY.—OPERA HOUSE (Hempstead and Honeywell, managers): Charles A. Gardner in Fatherland drew a good house 23. Mr. Gardner is better supported than when here before, and his new piece is much superior to the old one. Songs all encored.

READING.—GRAND OPERA HOUSE (George H. Miller, manager): Duston Opera co. in repertoire of popular operas week of 21 to large houses. The co. is good. The principals were frequently called before the curtain. Frank Duston and Tom Ricketts deserve special mention.—ACADEMY OF MUSIC (H. R. Jacobs, manager): Walter S. Sanford in Under the Lash to good houses 22-23. Keep it Dark did good business 24-26. Performance was well received.

TAMAQUA.—ALLEN'S OPERA HOUSE (L. H. Allen, manager): Stetson's Uncle Tom co. to a small house 17. Good co. and performance. Corner Grocery to a large and appreciative audience 22. Strong co. and excellent entertainment.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Mein Schatz to a crowded house 18. Stetson's Uncle Tom's Cabin to the capacity of the house 19. Ranch 20 to good business 22. Muldoon's Picnic to fair-sized audience 24.

TITUSVILLE.—OPERA HOUSE (C. P. Lake, proprietor): J. W. Carner co. week 21. Mr. Carner is an old favorite here and was well received. Good business attended his reception here after many years absence. His support could be improved.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Hattie Bernard-Chase in Little Coquette to light business 21. Florence Bindley in Dot failed to please a light house 24.—PARK THEATRE (Scorer and Leslie, lessees and managers): Ada Gilman co. in Bubbling Over succeeded in pleasing a small house 19. Estelle Clayton in The Quick or the Dead 21 to small but enthusiastic audience. Hardie and Von Leer in On the Frontier 22, pleasing the gallery gods of a top-heavy house. A fair-sized audience greeted Frederic Bryton in Forgiven 23; star and support excellent and renewed good impression made on previous visits.—ITEMS: The orchestra of the Bijou Theatre, of Youngstown, was at the Park during the early part of the week. A decided improvement on the old one.—During the past week we have had a surfeit of attractions, mostly of the wild Western order, and all to light business. This can be easily accounted for, as our local managers persist in booking more attractions than a city of this size will support. A drill squad from the local lodge of Elks will assist Youngstown, Ohio, Lodge No. 55 at their benefit on Feb 7.

NORTH EAST.—SHORT'S OPERA HOUSE (J. W. McCreary, manager): Knoll-McNeal Novelty co. 16; good performance but poor house. Our Picnic co. had a good house 19, but the audience was dissatisfied.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Chas. A. Gardner drew the largest house this season 24. Fatherland is a pronounced success.—OPERA HOUSE (C. B. Foster, manager): Dot Bindley due 25, 26.

WILKESBARRE.—MUSIC HALL (M. H. Bergunder, manager): Two Old Cronies 19; fair house. Held by the Enemy co. No. 1 to large and well pleased audience 21. Minnie Dupree as Susan was especially pleasing. Jeannie Winston co. in Boccaccio 22; La Perichole 23; fair houses and fair co.—PERSONAL: M. Hudson, who was in charge of A Legal Wreck co., last week returned from Baltimore to take charge of Held by the Enemy, according to orders from New York.

SHAMOKIN.—G. A. R. OPERA HOUSE (Jno. F. Osler, manager): The Lyceum Opera co., with Jeannie Winston as the star, gave a very pleasing rendition of Boccaccio to a large and appreciative audience 19. Ranch 20, 21. The co. is an excellent one and deserved a better house than they received. The Corner Grocery came 23 to standing-room only and gave a good performance.—ITEMS: W. H. Hiss is acting manager for the Lyceum Opera co., while manager W. A. Barnes is looking after his base ball interests in Baltimore.—THE MIRROR can always be found at E. A. Rock's, next to the post-office, and at A. J. Kurtz's, opposite the P. and R. station.

PITTSTON.—MUSIC HALL (W. Evans, manager): Jeannie Winston in Boccaccio gave a splendid performance to a fair audience 21. Held by the Enemy drew a large house 23. Co. and play best of the season.

FRANKLIN.—OPERA HOUSE, (J. P. Keene, manager): An appreciative audience greeted Lewis Morrison and co. in Faust. A large house was delighted with Charles A. Gardner in Fatherland 22. Ada Gilman 28; Michael Strogoff Feb. 4.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Haverly-Cleveland Minstrels to large business 19. The specialties are all above the average. We should be glad to see this organization again. Little Coquette co. to a fairly well filled house 23. This was a co. entirely composed of novices.—CENTRAL OPERA HOUSE (Walker and Gallagher, managers): This theatre was dark all last week. This week, Claire Scott Dramatic co.

WILLIAMSPORT.—ACADEMY OF MUSIC (William G. Elliott, proprietor): Ranch 20 to a fair sized and elated audience 24. Co. good. Duke, the dog, was much admired.

LANCASTER.—PROCTOR'S OPERA HOUSE (W. R. Williamson, manager): Walter S. Sanford, supported by a good co. and trained dogs, appeared in Under the Lash to good business 17-19. Lillian Kennedy and co. presented Casey's Troubles, Tracked Down, True Irish Girl, Counterfeiters, Irish Widow, Bad Boy and Uncle Tom's Cabin to good houses 21-26.

BETHLEHEM.—FOUNTAIN HILL OPERA HOUSE (E. L. Newhard, manager): That social party, the Baldwin-Melville Comedy co., under the management of Burt Klunk, appeared in repertoire 21-26 to successful business. This co. has always been warmly welcomed here.

WARREN.—LIBRARY HALL (R. A. Hempstead, manager): Ada Gilman and fair co. in Bubbling Over to medium-sized audience 22. Some of the specialties were good. Michael Strogoff next.

SCRANTON.—ACADEMY OF MUSIC (C. H. Lindsay, manager): Two Old Cronies to good business 28. Held by the Enemy to a large house 22. Gorman's Minstrels to satisfactory business 24.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Louise Arnot began a week's engagement 21, presenting a number of standard plays at popular prices. Star and co. were well received and gave good satisfaction.

NORRISTOWN.—MUSIC HALL (John Murphy, manager): Equine Paradox week 14 to very large business.—PERSONAL: Wallace Bryer has been succeeded by John Murphy in the management of Music Hall. Mr. Murphy is an old reliable manager.

ASHLAND.—OPERA HOUSE (T. F. Barton, manager): Si Plunkard to fair business 19. The co. closed at Bloomsburg 22. Mr. Lewis, the manager, states that the co. will rest for four weeks, and that it is due to his poor health and also to that of his wife's. Stetson's Uncle Tom's Cabin played to a crowded house 22. They gave a very satisfactory performance. The costumes were beautiful and the scenery magnificent. Singing very good and a remarkably good orchestra.

## RHODE ISLAND.

NEWPORT.—BULL'S OPERA HOUSE (H. Bull, Jr., manager): Rhea as Beatrice and an excellent co. delighted a large house in Much Ado About Nothing 19. Miss Rhea is one of Newport's favorites, and your correspondent in conversation with her found her a very charming woman. Yale College Glee Club, booked for 20, canceled. Nell Burgess in Widow Bedott comes 28, and Barry and Fay 30.—ITEMS: The Newport Elks were given a fine reception by the New Bedford Lodge 20. Brother Arthur Moreland, secretary of the Grand Lodge, exemplified the degrees and presided at the social session with the greatest of satisfaction.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The Paymaster did fair business last week. This week Annie Pixley.—GAIETY OPERA HOUSE (B. F. Keith, manager): My Partner proved a big drawing attraction last week. The piece was well presented by an excellent co. This week the Kimball Opera co.—WESTMINSTER MUSEE: An excellent variety bill last week filled the house both day and night.—PROVIDENCE DIME: A good list of variety people are seen here each week, and the large patronage speaks well for the management.—ITEMS: Last week the management of the Gaiety Opera House was dissolved, Mr. Jacobs retiring. Mr. Keith assumes sole control.—The eighth annual banquet of Providence Lodge of Elks will be held Feb. 1. It is proposed to make it more elaborate than any previous celebration.

## SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Will T. Keogh, manager): McNish's Minstrels to a large and well-pleased house 22. He, She, Him and Her drew good houses 22, 23 and matinee. George H. Adams, Toma Hanlon and Sam Bernard, as the humorous German, furnish most of the fun. Mrs. McKee Rankin, booked for 25, 26 in The Golden Giant, did not put in an appearance. This week, Clara Morris.—ITEMS: Manager Keogh left 24 for New York on a ten-day business trip.—Mr. Leahey, of McNish and Ramm's Minstrels, is doing "Charley Mitchell" and "Me and Booth" in place of John T. Keogan, called to the bedside of his dying mother.

CAMDEN.—CAMDEN OPERA HOUSE (J. L. Brasington, manager): Minnie Lee's Female Minstrels to a small house 22.

COLUMBIA.—COLUMBIA OPERA HOUSE (Eugene Cramer, manager): Bell and Ellis' Royal Marionettes to most excellent business week 21.

## TENNESSEE.

MEMPHIS.—MEMPHIS THEATRE (Frank Gray, manager): Frederick Warde had a successful engagement last week. His Virginius and Damon were particularly fine, and in his new piece, The Mountebank, he was repeatedly called out. Mr. Henderson, his leading man, gives able support. Emma Abbott 21 opened the first engagement since her husband's death. She appeared in Norma, and was received with a royal welcome. She plays through the heavy opera in her usual sweet way, although at times she was visibly affected. The Yeomen of the Guard to a packed house 22.—ITEMS: Prof. M. Weinstein, a young musician of fine accomplishments, assisted by the leading local talent, gave a most pleasing and entertaining concert 17. He is a perfect master of the violin and mandolin.—The Wagner Quartette Club will give the first performance Feb. 26 in the Memphis Theatre, under the management of Emil Levy. He has secured Miss Jack of Boston, Miss Ella Clark Cushing and others. The audience will be composed only of subscribers, the membership lasting one year; each member has the privilege of taking one friend to each performance.—Ida Vernon and James F. Dean will sever their connection with the Frederick Warde co. in Nashville and return to New York, both having the refusal of several propositions. Miss Belgarde's mother, who lives in Little Rock, spent the week very pleasantly here.

KNOXVILLE.—STAUB'S THEARTE (Fritz Staub, proprietor): A Possible Case to very good business, 18, 19, but not what it deserved.—BIJOU THEATRE (W. H. Gardner, manager): Crowded houses every night.

CLARKSVILLE.—ELDER'S OPERA HOUSE (J. P. Wood, manager): Weston Bros. in The Way of the World, to fair business 11, 12. P. F. Baker in The Emigrant to good business 19.

LEBANON.—WHITE'S OPERA HOUSE (R. L. C. White, manager): P. F. Baker in The Emigrant 18. Fine performance to the largest house of the season.

NASHVILLE.—THE VENDOME (J. O. Milsom, manager): Large and enthusiastic houses greeted Frederick Warde last week. William Tell, The Mountebank, Virginius, and Damon and Pythias were presented. The support is strong and evenly balanced. Adele Belgarde, as leading lady, deserves to be specially mentioned for the excellent support she lends the star. H. A. Weaver, Jr., and John Marble are painstaking and competent.—THE GRAND (L. C. Haile and Co., managers): Mme. Neuville and her son Augustin, opened to a good house 24, presenting The Boy Tramp in a manner that thoroughly pleased every one. Augustin is a very clever and a very promising young actor.—ITEMS: The Masonic Board of Management has deposed R. N. Slygh as manager of the Masonic Theatre, and given over the charge of the house to Pat Hanifin. Mr. Hanifin was once connected with the Park, now May's Opera House.—Louis Davis, assistant treasurer of the Vendome, has resigned to go with Fred. Warde as property man.—Allen Fox has been appointed assistant treasurer by Manager Milsom in place of Mr. Davis. Rev. Father T. H. Delaney and Mr. and Mrs. A. H. Stewart, the promoters of the production of the oratorio, The Seven last Words of Christ, at the Vendome last Sunday night, must have been thoroughly delighted over their success. The house was packed from pit to gallery. The orchestra, the soloists and the chorus acquitted themselves admirably. The performance is to be repeated 27, and the house is already sold out. Bertha Pricke, by special permission of Mr. Pratt, manager of the Emma Abbott Opera co., remained over last Sunday and sang at the oratorio performance.—The Vendome will be dark week of Feb. 4.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Letta, in Pawn Ticket No. 210, appeared to a large and delighted audience 21.—Mendelssohn Quintette Club to good business 23; very fine performance.

## TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Creston Clarke played a very satisfactory engagement 17-20. Hamlet, Fool's Revenge, Lady of Lyons, Richelieu and Merchant of Venice were presented. His success received unstinted praise from the local press. His support is very fair throughout.—TURNER HALL (T. W. Mullaly, lessee): Salvini's trained animals exhibited to crowded houses last week.

FORT WORTH.—OPERA HOUSE (George H. Dashwood, manager): Fisher's musical comedy, A Cold Day, was presented 14, 15, to fair business. Performance good of its kind. Lost in New York with all of the original scenery was given to the best house of the season 16. Return engagement 30. Royce and Lansing's Musical Comedy co. appeared 17 and gave a good performance to a small audience. Some of the musical selections were well rendered. Janauschek in Meg Merrilies and Macbeth to good houses 18, 19. Her support was good and gave general satisfaction.

WEATHERFORD.—The Royce and Lansing Comedy co. played 18, 19 to S. R. O. Performance first-class.—PERSONAL: Web Lansing is very ill at his home in Alabama. His place is capably filled by Fred Archer.

BRENHAM.—GRAND OPERA HOUSE (A. Simon, manager): A Night Off to a large house 18. Fine co.

BRYAN.—OPERA HOUSE (J. T. Tabor, manager): Golden's co. 18, 19, and matinee in Little Duchess and Our Bachelor with pleasing results.

HOUSTON.—PILLOT'S OPERA HOUSE (Henry Greenwall and Son, managers): J. K. Emmet 16, 17, splendid business. Miaco's Magic Talisman 18, 19; very poor business.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Miaco's Pantomime and Specialty co. drew fair audiences and evidently pleased all in attendance, though possessed of but ordinary merit aside from Miaco. Scenic and mechanical effects much the worse for wear.—ITEM: The Harmony Theatre still remains closed, though I am informed that it will be reopened shortly with time well filled.

SHERMAN.—SHERMAN OPERA HOUSE (R. Walsh, manager): J. K. Emmet to S. R. O. 22. Mr. Emmet sang and danced as well as ever, and was warmly received. He has a good co. His tour through Texas is a great success.

TYLER.—ALBERTSON'S OPERA HOUSE (R. Albertson, manager): P. Bailey and Scott's Juvenile Minstrels to a good house 18. This co. was organized here, and is meeting with moderate success. They are all boys and very proficient for their experience. A Night Off 29.

## VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Rutland Opera co., a local organization numbering sixty-five people, presented The Mikado to a large audience 25. It was a great success and reflects much credit on the director and principals.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): The Daly Sisters in Muldoon's Last Picnic to a large house 19.

## VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Berger and Leath, managers): Jane Coombs in Bleak House, to fair business 16, 19.—THEATRE (Mrs. W. T. Powell, manager): George H. Adams in He, She, Him and Her to good houses. Clara Morris 21, 22, in René de Moray to fine houses.—Sol Smith Russell opened a three nights' engagement to a large house 24.—Frank Mayo 28-30.—BROAD STREET OPERA HOUSE (R. I. Taylor, manager): Dilks and Gray week of 21 to good business. The three Franklins—John, Lillie and James—made a decided hit.—COMIQUE (W. W. Putnam, manager): Good business.

PETERSBURG.—ACADEMY OF MUSIC (Charles W. Curtice, manager): He, She, Him and Her to fair business 17. Ada Gray presented East Lynne to a small house 22.

ROANOKE.—OPERA HOUSE (Tennyson and Simpson, managers): Ada Gray in East Lynne played against the opening of a firemen's fair and a heavy snowstorm to a $374 house 21.

## WASHINGTON TERRITORY.

TACOMA.—ALPHA OPERA HOUSE (J. M. Junett, manager): Atkinson's Comedy co. in Peck's Bad Boy to good audience 16. Katie Putnam in Old Curiosity Shop to S. R. O. 19.—PERSONAL: Katie Putnam will sail in March for Australia and will open her season there in Melbourne. During the last seven weeks she has been doing a fine business in the cities on Puget Sound and the Columbia River.

## WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC (M. C. Van Winkle, manager): Hi Henry to deservedly good business 18. Due: Si Perkins 28.

WHEELING.—OPERA HOUSE (P. Riester, manager): Frederic Bryton in Forgiven 21; splendid co., but light business.—GRAND OPERA HOUSE (O. C. Genther, manager): Passion's Slave 21-23. Business light.

## WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): Frank Daniels in Little Puck opened 20. The piece was well received by good audiences. Julia Marlowe next.—GRAND OPERA HOUSE (H. Nunnemacher, manager): The Streets of New York played to fair house 18. Gustav Hinrichs' new American Opera co. opened a week's engagement 20 in repertoire. The co. is strong in principals and the chorus and orchestra under the direction of Mr. Hinrichs left nothing to be desired.—STANDARD (O. F. Miller, manager): Terry the Swell, a piece that comprises all the different features of melodrama, comedy and varieties, with Harry Bell in the leading part, opened 22. Good business all the week.—PEOPLE'S (J. S. Raynor, manager): The Scott's Daughter, a border drama, in which Pauline Parker takes the leading part, drew fair houses. The specialties introduced gave satisfaction.—GRAND AVENUE THEATRE (John Sundin, manager): Professor Seymour, the mind-reader, entertained good-sized audiences last week.—ITEMS: Manager J. S. Kusel played the part of Tom Badger in The Streets of New York owing to the illness of Frank Kilday. Mr. Kusel enacted the role in a very creditable manner.—Harry F. Seymour, late with J. A. Herne's Drifting Apart, will manage a new attraction soon to be launched in Chicago.—C. G. Hess, late business manager of the Grand, will be tendered a benefit by the attachés of that theatre Feb. 1.—W. R. Barr goes in advance of The Streets of New York, Ben Dobson having left the co. here.

LA CROSSE.—NEW LA CROSSE THEATRE (F. H. Hankerson, manager): Julia Marlowe to excellent business 21; general satisfaction. James A. Herne in Drifting Apart to a good and well-pleased house 23.—MCMILLAN OPERA HOUSE: Dark last week.—ITEM: Our new theatre is a big success.

MADISON.—TURNER OPERA HOUSE, (Thomas J. Smith, manager): Julia Marlowe in Twelfth Night to a large and fashionable audience 22.—TURNER HALL (McConnell and Prescottin, managers): Zozo 23; good business; fine co.

OSHKOSH.—GRAND OPERA HOUSE (J. P. Straslipka, manager): E. M. Gardiner's Streets of New York to a poor house 18. Charles Erin Verner in Shamus O'Brien to a fair house 22.

BELOIT.—GOODWIN OPERA HOUSE (Howard and Wilson, managers): Kate Pearson Dramatic co. 17-19; small business at low prices, with stolen plays. Coup's Horse show to packed houses 23-24. Local dramatic co. played The Post-Boy at Clariton 23. The co. was headed by Harry Goodyear. Among the co. are several who are better actors than some professionals.

## CANADA.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): Although an Uncle Tom's Cabin co. visits this city every season it does not lose any of its drawing powers. Peck and Fursman played to splendid business 18, 19 and matinee. The co. is fair, but does not call for any special mention. Prof. O'Brien held his annual concert at the Grand 17. The house was large; very enjoyable entertainment.—PERSONAL.—Alfred E. McIntosh joined Peck and Fursman's U. T. C. co. here to replace Sam Scribner, stage manager.

WINNIPEG.—PRINCESS OPERA HOUSE (Campbell and Seach, lessees): The Stock co. in The Streets of New York drew large houses last week. Furnished Rooms next.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Donnelly and Girard in Natural Gas to medium business, 21 week. The play boasts of no dramatic merits, but the cast contains several clever specialty artists. Miss Lena Merville as Jimpsey did some very good work, and her songs and dances were loudly encored. Ben Collins also deserves mention. This week Kate Castleton in A Paper Doll.—THEATRE ROYAL (Sparrow and Jacobs, managers): Mrs. McKee Rankin in the Golden Giant Mine to good business. Mrs. Rankin as Bet, the Child of Nature, repeated her success of last season. H. C. Lewis as Jack Mason ably supported her. The rest of the cast, with one or two exceptions, were good, and gave a thoroughly enjoyable performance. This week We, Us & Co. Cattle King next.—ITEMS: H. R. Jacobs was in town for a few days. The enterprising gentleman had some idea of running the Ice Palace as a popular-price house.—Two weeks from now Mrs. McKee Rankin will take sole management of The Golden Giant co.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager): The R. H. Baird Dramatic co. occupied the Grand week 21. Business was only fair.

## DATES AHEAD.

*Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.*

### DRAMATIC COMPANIES.

A. M. PALMER'S JIM THE PENMAN (Western) CO.: Cincinnati Jan. 28—week.

ANNIE PIXLEY: Providence, R. I., Jan. 28—week; N. Y. City Feb. 4—week.

A NIGHT OFF CO.: Shreveport, La., Jan. 30, Marshall, Tex., 31, Jefferson Feb. 1, Texarkana, Ark., 2; Paris 4, McKinney 5, Sherman 6, Denison 7.

A BRASS MONKEY CO.: Chicago Jan. 28—two weeks.

A LEGAL WRECK CO.: Jersey City, N. J., Jan. 28—week; Indianapolis, Ind., Feb. 4-6, Detroit 7-9, Chicago 11—week.

A POSSIBLE CASE CO.: Springfield, O., Jan. 30, Lima 31, Fort Wayne, Ind., Feb. 1, Toledo 2, Chicago 4—week.

ADONIS CO.: Nashville, Tenn., Jan. 28-30, Memphis 31-Feb. 2, New Orleans 4—week; Mobile, Ala., 11, Montgomery 12, Columbus, Ga., 13, Macon 14, Augusta 15, Charleston, S. C., 16.

A. R. WILDER: Clarksville Jan. 28—week.

ADA GRAY: Philadelphia Jan. 28—week.

A HOLE IN THE GROUND CO.: Kansas City Jan. 28—week; Denver, Col., Feb. 4—week; Colorado Springs 11, Leadville 12, 13, Salt Lake City, Utah, 15.

A POSTAGE STAMP CO.: Des Moines, Ia., Jan. 29, 30, Marshalltown 31, Boone Feb. 1, Fort Dodge 2.

ADA GILMAN: Youngstown O., Jan. 30, Steubenville 31, Cairo Feb. 1, Bellaire 2, Wheeling, W. Va., 4-6.

ALONE IN LONDON CO.: Springfield, Ill., Jan. 30, Quincy 31, Keokuk, Ia., Feb. 1, Bloomington, Ill. 2, St. Louis 4—week.

A SOAP BUBBLE CO.: Cleveland Jan. 28—week.

A PARLOR MATCH CO.: Rochester, N. Y., Jan. 31-Feb. 2, Pittsburg 4—week; Wheeling, W. Va., 11, 12, Zanesville, O., 13, Dayton 14, Indianapolis, Ind., 15, 16.

ALBERTA LEE: Richmond, Mo., Jan. 28—week.

AFTER DARK (Webster-Brady) CO.: Chicago, Jan. 21—two weeks.

ADAMS-COOK CO.: Holyoke, Mass., Jan. 28—week; Pittsfield Feb. 4—week. New Britain, Ct., 11—week.

A GRASS WIDOW CO.: Gardner, Mass., Jan. 30, Athol 31, Chelsea, Feb. 1, Lynn 2.

A COLD DAY (No. 1) CO.: Pittsburg Jan. 28—week.

A COLD DAY (No. 2) CO.: Galveston, Tex., Jan. 30, 31, Beaumont, Feb. 1, Lake Charles, La., 2, LaFayette 3, Opelousas 4, Alexandria 5, Donaldson 6, New Iberia 7, Morgan City 8, New Orleans 11—week.

A TIN SOLDIER CO.: Newburg, N. Y., Jan. 31.

AROUND THE WORLD IN EIGHTY DAYS CO.: Des Moines, Ia., Jan. 31, Marshalltown Feb. 1, Cedar Rapids 2, Muscatine 4, Davenport 5, Rock Island, Ill., 6, Galesburg 7, Fort Madison, Ia., 8, Louisiana, Mo., 9, St. Louis 11—week.

AMONG THE PINES CO.: Chicago Jan. 28—week.

BUNCH OF KEYS (Eastern) CO.: Brooklyn, N. Y., Jan. 28—week; Washington Feb. 4—week; Pittsburg 11—week.

BEACON LIGHTS CO.: Philadelphia, Jan. 28—week.

BOOTH-BARRETT CO.: Boston, Jan. 21—three weeks.

BALDWIN-MELVILLE CO.: Worcester, Mass., Jan. 28—week.

BAYSE-DAVIS CO.: Anderson, Ind., Jan. 28—week; Brazil, Feb. 4—week; Bloomington, Ill., 11—week.

BURR OAKS CO.: Akron, O., Feb. 2, Buffalo, N. Y., 4—week; Syracuse 11—week.

BALDWIN COMEDY CO.: Logansport, Ind., Jan. 28—week.

BAIRD DRAMATIC CO.: Welland, Can., Jan. 28—week; Niagara Falls, N. Y., Feb. 4—week.

BRAVING THE WORLD CO.: Streator, Ill., Jan. 30.

CRESTON CLARKE: Denison, Tex., Jan. 30, Sherman Feb 1, Paris 2, Fort Smith, Ark., 4, Fayetteville 5, Springfield, Mo., 6, Nevada 7, Sedalia 8, 9, Kansas City 11—week.

CHARLES A. GARDNER: Ithaca, N. Y., Jan. 30, Penn Yan 31, Williamsport, Pa., Feb. 1, Danville 2.

CHARLES R. HUNT: Frostburg, Md., Jan. 28—week.

COQUELIN-HADING CO.: Havana, Cuba Jan. 28—two weeks.

CHARLES E. VERNER: Elkhart, Ind., Jan. 30, Coldwater, Mich., 31, Ypsilanti Feb. 1, Port Huron 2.

CORA TANNER: Baltimore Jan. 28—week; Cincinnati Feb. 4—week.

CORSAIR-EVANGELINE CO.: Brooklyn, N. Y., Jan. 28—week.

CORNER GROCERY CO.: Galion, O., Jan. 31, Bellefontaine Feb. 1, Piqua 2, Urbana 4, Xenia 5, Middletown 6, Muncie, Ind., 7, Anderson 8, Wabash 9, Huntington 11, Peru 12.

CLAIR PATTEE: Wellington, Kas., Jan. 28-30, Wichita 31-Feb. 2.

CHARLES T. ELLIS: Brooklyn, N. Y., Jan. 28—week.

CHIP O' THE OLD BLOCK CO.: Kansas City Jan. 28—week.

DAN SULLY: Washington Jan. 28—week.

DORE DAVIDSON: Cleveland Jan. 28—week; Pittsburg Feb. 4—week; Washington 11—week.

DOMINICK MURRAY: Philadelphia Jan. 28—week.

DENMAN THOMPSON: N. Y. City Aug. 29—indefinite.

DARK SECRET CO.: Omaha, Neb. Feb. 4—week; Kansas City 11—week.

DOWLING-HASSON CO.: Boston Jan. 28—week.

ENOS-WALL CO: Warsaw, Ind., Jan. 28—week.

EDWIN STUART: Kankakee, Ill., Jan. 28—week; Frankfort, Ind., Feb. 4—week.

EDITH STANMORE: Carlisle, Pa., Jan. 28—week; Chambersburg Feb. 4—week.

EDWIN LAWRENCE: Baldwinsville, N. Y., Jan. 30-31, Waterloo Feb. 1-2.

E. H. SOTHERN: Philadelphia Jan. 28—week; N. Y. City Feb. 4—week.

**Harry P. Mayo:** New York City Jan 28—week.
**R. A. McDowell:** Ottawa, Can., Jan. 28—week.
**Emma Frank's Dot Co:** Braddock, Pa., Jan. 31, Altoona Feb. 1, 2, Reading 4-6, Paterson, N. J., 7-9, Lancaster, Pa., 12-13, Wilmington, Del., 14-16.
**Emma Wells:** Derby Line, Vt., Jan. 28—week.
**Estelle Clayton:** Petersburg, Va., Jan. 30, Richmond 31-Feb. 2, Charlottesville 4.
**Ezra Kendall:** McKinney, Tex., Jan. 30, Fort Worth 31, Dallas Feb. 1, 2.
**Fanny Davenport:** Washington, Jan. 28—week.
**Fanny Louise Buckingham:** Buffalo, N. Y., Jan. 28—week; Cleveland Feb. 4—week.
**Frank Mayo:** Lynchburg, Va., Jan. 31, Danville Feb. 1, Charlotte, N. C., 2, Wilmington 4, Columbia, S. C., 5, Charleston 6, 7, Savannah, Ga., 8, 9, Atlanta 12, 13, Montgomery, Ala., 13, Selma 14, Birmingham 15, 16.
**Frank I. Frayne:** Utica, N. Y., Jan. 28-30.
**Frank Tucker:** Eaton Rapids, Mich., Jan. 30, Three Rivers 31, Feb. 1, Constantine 2-4, Sturgis 5-8.
**Fantasma Co.:** Pittsburg Jan. 28—week; Peoria, Ill., Feb. 4, 5, Burlington, Ia., 6, 7, Keokuk 8, 9, Lincoln Neb., 12-13, St. Joseph, Mo., 14-16.
**Frank Davidson:** Weston, W. Va., Jan. 30, Clarksburg 31.
**Floy Crowell:** Shamokin, Pa., Jan. 28—week.
**Francesca Redding:** Binghamton, N. Y., Jan. 28—week.
**Frank Daniels:** Flint, Mich., Jan. 30, Bay City 31, East Saginaw Feb. 1, Jackson 2, Erie, Pa., 4, Lockport, N. Y., 5, Bradford, Pa., 6, Binghamton, N. Y., 7, Scranton, Pa., 8, New Brunswick, N. J., 9.
**Frederick Loranger:** Iona, Mich., Jan. 31, Feb. 1, Ovid 2.
**Frederic Bryton:** Williamsport, Pa., Jan. 30, Wilkesbarre 31, Scranton Feb. 1, 2, Jersey City, N. J., 4—week.
**Fate Co.:** Lancaster, Pa., Jan. 28-30, Wilmington, Del., 31-Feb. 2, N. Y. City 4—week.
**Florence Comedy Co.:** Atchison, Kas., Jan. 30, Leavenworth 31, Topeka Feb. 1, 2, Kansas City 4—week; St. Louis 11—week.
**Frederick Warde:** Gadsden, Ala., Jan. 30, Birmingham 31, Meridian, Miss., Feb. 1, Vicksburg 2, New Orleans 4—week.
**George Ober:** Braddock, Pa., Jan. 30, McKeesport Feb. 1, McConnellsville 2.
**Graham Earle:** Alliance, O., Jan. 28—week; New Lisbon Feb. 4—week.
**Grace Hetley:** Cedar Rapids, Neb., Jan. 28—week.
**Grismer-Davies Co.:** San Francisco, Feb. 4—indefinite.
**Gus Williams:** Rochester, N. Y., Jan. 28-30, Olean 31, Jamestown Feb. 1, Erie, Pa., 2, East Liverpool, O., 4, Canton 5, Massillon 6, Kenton 7, Urbana 8, Lebanon 9, Louisville 11—week.
**Gray-Stephens Co.:** St. Louis Jan. 28—week; Kansas City Feb. 4—week.
**Golden Giant Mine Co.:** Toronto, Jan. 28—week; Buffalo, N. Y., Feb. 4—week.
**Hazel Kirke Co.:** Cleveland Jan. 28—week.
**Harbor Lights Co.:** N. Y. City Jan. 28—week.
**Held by the Enemy (Eastern) Co.:** McKeesport, Pa., Jan. 30, Oil City 31, Meadville Feb. 1, Titusville 2, Cleveland, O., 4—week; Erie, Pa., 11, Bradford 12, Jamestown, N. Y., 13, Buffalo 14-16.
**Held by the Enemy (Western) Co.:** Troy, N. Y., Jan. 29-31, Cohoes Feb. 1, Hudson 2, New Haven, Ct., 4, New Britain 5, Bridgeport 6, Hartford 7-9.
**Helen Barry:** Minneapolis, Minn., Jan. 28—week.
**He, She, Him and Her Co.:** Birmingham, Ala., Jan. 30, Montgomery 31, Selma, Feb. 1, Pensacola, Fla., 2, Houston, Tex., 4, 5, Galveston 6, 7, Brenham 8, Austin 9, San Antonio 11, 12, Temple 13, Waco 14, Fort Worth 15, Dallas 16.
**Hallen and Hart:** Buffalo N. Y., Jan. 28-30, Rochester 31-Feb. 2, Brooklyn 4—week, N. Y. City 11—week.
**Hardie-Von Leer Co.:** Philadelphia, Jan. 28—week.
**Hoodman Blind Co.:** Reading Pa., Jan. 28-30, Paterson, N. J., 31-Feb. 2, Providence, R. I., 4—week.
**Ivy Leaf Co.:** Chicago Jan. 28—week; Milwaukee Feb. 3-5, Kalamazoo, Mich., 6, Bay City 7, East Saginaw 8, Flint 9, Detroit 11-13, Toronto, Can., 14-16.
**Irene Worrell:** El Dorado Springs, Mo., Jan. 28—week.
**In His Power Co.:** Bradford, Pa., Jan. 31, Warren Feb. 1, Corry 2, Titusville 4, Oil City 5, New Castle 6, Beaver Falls 7, East Liverpool, O., 8.
**Ida Van Courtland:** Battle Creek, Mich., Jan 28—week.
**Idaline Cotton:** Oakland, Cal., Jan. 31-Feb. 2, Virginia City, Nev., 5, 6, Carson City 7, Reno 8.
**John Wild:** Harlem, N. Y., Jan. 28—week; Reading, Pa., Feb. 4, Altoona, 5, 6.
**J. W. Carner:** Parker's Landing, Pa., Jan. 31, Freeport Feb. 1, Tarentum 2, Kittanning 4—week; Braddock 11—week.
**J. B. Polk:** Albany, N. Y., Jan. 28—week.
**John S. Moulton:** Portsmouth, N. H., Jan. 28-30, Haverhill, Mass., Feb. 1-2, Lewiston, Me., 4—week; Fall River, Mass., 11—week.
**Jennie Calef:** Lynn Mass., Jan. 31-Feb. 2, Elmira, N. Y., 4—week; Paterson, N. J., 11—week.
**J. S. Murphy:** Leadville, Col., Jan. 31-Feb. 2, Denver 4-6, Georgetown 7, Central City 8, Fort Collins 9, Greeley 11, Laramie, Wyo. Ter., 12, Cheyenne 13, North Platte, Neb., 14, Kearney 15, 16.
**Janauschek:** Little Rock, Ark., Jan. 30, 31, Fort Smith Feb. 1, 2.
**James-Wainwright Co.:** N. Y. City Jan. 28—week.
**James Connor Roach:** Toledo O., Jan. 30, Detroit, Mich., 31-Feb. 2, Grand Rapids 4, 5, East Saginaw 6, Bay City 7, Flint 8, Port Huron 9, Ypsilanti 11, Kalamazoo 12, Battle Creek 15.
**Jane Coombs:** Lima, O., Jan. 30.
**Jennie Holman:** Jasper, Ala., Jan. 28—week.
**J. K. Emmet:** Austin, Tex., Jan. 30, 31, San Antonio Feb. 1, 2, El Paso 4, Tucson, Ari. Ter., 6, Phœnix 7, San Bernardino, Cal., 8, Los Angeles 11—week.
**J. J. Sullivan:** Buffalo, N. Y., Jan. 28—week.
**John A. Stevens:** Chicago Jan. 21—two weeks.
**James A. Herne's Hearts of Oak Co.:** St. Louis Jan. 28—week; Philadelphia Feb. 4—week.
**James H. Wallick:** Troy, N. Y., Jan. 28—week.
**James A. Herne's Drifting Apart Co.:** Louisville Jan. 29-31, Chicago Feb. 4—week.
**Joseph Murphy:** St. Louis Jan. 28—week.
**Julien Comedy Co.:** Flushing, L. I., Jan. 28—week; North Adams, Mass., Feb. 4—week.
**Julia Marlowe:** Louisville, Ky., Jan. 28—week Frankfort Feb. 4, Lexington 5, Richmond, Ind., 6, Springfield, O., 7, Dayton 8, 9.
**John Dillon:** Sioux Falls, Dak., Jan 29, 30, Madison 31, Huron Feb. 1, 2, Aberdeen 4, 5, Watertown 6, 7.
**Kate Clayton:** St. Louis Jan. 28—week: Chicago Feb. 4—week.
**Kate Castleton:** Montreal Can., Jan 28—week.
**Katie Putnam:** San Francisco, Cal., Jan. 28—week; Oakland Feb. 4—week; Virginia City, Nev., 11-13, Carson 14-15, Reno 16.
**Kimball Merriemakers:** Hoboken, N. J., Jan, 28—week.
**Keep It Dark Co.:** Wilmington, Del., Jan. 28-30, Lancaster, Pa., 31-Feb. 2, Brooklyn, N. Y., 4—week.
**Kindergarden Co.:** Paterson, N. J., Jan. 28-30.
**Lost in London Co.:** Terre Haute, Ind., Jan. 30, Greencastle 31, Kokomo Feb. 1, Logansport 2, Marion 4, Wabash 5, Peru 6, South Bend 7, Grand Rapids, Mich., 8, 9, Kalamazoo 11, Battle Creek 12, Lansing 13, Ionia 14.
**Louie Lord:** Butler, Mo., Jan. 30, Pleasanton, Kas., 31, Mound City, Feb. 1, Paola 2, Garnett 3, Eureka 4, Chanute 5, Parsons 6.
**Lyon Comedy Co.:** Bedford, Ind., Jan. 28—week
**Lewis Morrison:** Cortland, N. Y., Jan. 30, Canandaigua 31, Seneca Falls Feb. 1, Lyons 2, Syracuse 4-6, Philadelphia 11—two weeks.
**Le Voyage en Suisse Co.:** Zanesville, O., Jan. 30, Columbus 31-Feb. 2, Meadville, Pa., 4, Oil City 5, Titusville 6, Rochester, N. Y., 7-9, Troy 11-13, Albany 14-16.
**Lydia Thompson:** San Francisco Jan. 28—two weeks.
**Love-Inman Co.:** Creston Ia., Jan. 29, 30, Red Oak 31-Feb. 1, Onawa 2, Sioux City 4—week.
**Little Nugget (No. 2) Co.:** Toledo, O., Jan. 28—week.
**Lost in New York Co:** Fort Forth, Tex., Jan. 30, Shreveport, La., 31-Feb. 1, New Orleans 4—week
**Lotta:** New Orleans Jan. 28—week; Galveston, Tex., Feb. 4, 5, Houston 6, 7, San Antonio 8, 9, Austin, 11, Waco 12.
**Louise Arnot:** Youngstown, O., Jan. 28—week; Jamestown, N. Y., Feb. 4—week; Ithaca 11—week.
**Lillian Kennedy:** Columbia, Pa., Jan. 28—week.
**Lizzie Evans:** Topeka Kas., Jan. 30, 31, St. Joseph, Mo., Feb. 1, 2, Omaha, Neb., 4-6, Sioux City, Ia., 8, 9, Chicago, 11—week.
**Lyceum Theatre Wife Co.:** Philadelphia Jan. 28—week; N. Y. City Feb. 4—week; Baltimore 11—week.
**Lights o' London:** Chicago Jan. 28—week.
**Lights and Shadows Co.:** Buffalo, N. Y., Jan. 28—week.
**Little Lord Fauntleroy (French's) Co.:** Gardner, Mass., Jan. 30, Bath 31.
**Mazulm Co.:** San Francisco Dec. 24—indefinite.
**Michael Strogoff Co.:** Alliance, O., Jan. 30, Erie, Pa., 31, Titusville Feb. 1, Bradford 2, Warren 4, Franklin 5, Warren, O., 6, New Castle, Pa., 7, Beacon Falls 8, McKeesport 9.
**Milton Nobles:** Richmond, Va., Feb. 4, Staunton 5, Lynchburg 6, Danville 7, Wilmington, N. C., 8, Charleston, S. C., 11, Augusta, Ga., 12, Macon, 13, Brunswick 14, Jacksonville, Fla., 15, 16.
**Maude Banks:** St. Joseph, Mo., Jan. 28—week; Kansas City Feb. 4—week.
**Monte Cristo (Aiden Benedict) Co.:** Murfreesboro, Tenn., Jan. 30 Nashville 31, Lebanon Feb. 1, Bowling Green, Ky., 2.
**Minnie Maddern:** Elgin, Ill., Jan. 30, Madison, Wis., 31, Chippewa Falls Feb. 1, Eau Claire 2, Minneapolis 4—week.
**Mora:** Middletown, N. Y., Jan. 28—week; Matteawan Feb. 4—week.
**Myra Goodwin:** Portland, Me., Jan. 29, 30.
**Maggie Mitchell:** Philadelphia Jan. 28—week; Boston Feb. 4—week.
**Maude Atkinson:** New Orleans Jan. 28—week.
**Murray and Murphy:** Johnstown, Pa., Jan. 30, Beaver Falls 31, New Castle Feb. 1, Youngstown, O., 2, Titusville, Pa., 4, Meadville 6, Oil City 7, Bradford 8, Olean, N. Y., 9.
**Mrs. Potter:** N. Y. City Dec. 24—indefinite.
**Mary Anderson:** Chicago Jan. 28—two weeks.
**Mrs. Langtry:** N. Y. City Jan. 7—indefinite.
**Monte Cristo (James O'Neill) Co.:** Big Rapids, Mich., Jan. 30, Muskegon 31, Grand Rapids Feb. 1, 2.
**Modjeska:** San Francisco Jan 28—three weeks.
**Mein Schatz Co.:** Huntingdon, Pa., Jan. 30-31, Hollidaysburg Feb. 1-2, Dawson 7-9, Connellsville 11-13.
**Maggie Breyer:** Malta, Ill., Jan. 28—week.
**Maud Howe:** Geneva, Ill., Jan. 28-30, Harvard Junction 31-Feb. 2.
**Miaco's Co.:** Sherman, Tex., Feb. 1, McKinney 2, Fort Worth 4, Greenville 6, Jefferson 7, Texarkana 8, Hot Springs, Ark., 9, Little Rock 11, Fort Smith 12, Fayetteville 13, Springfield, Mo., 14.
**My Partner Co.:** Newark, N. J., Jan. 28—week.
**Mattie Vickers:** Buffalo, N. Y., Jan. 28—week.
**N. C. Goodwin:** Washington Jan. 28—week.
**Natural Gas Co.:** N. Y City Jan 28—three weeks.
**Nellie McHenry:** Haverhill, Mass., Jan. 30, Salem 31, Lynn Feb. 1, Springfield 2, Washington 4—week.
**Nellie Walters:** Mobile, Ala., Feb. 4, 5, Pensacola, Fla., 6, 7, Tallahassee 8-9.
**N. S. Wood:** Chicago, Jan. 14—three weeks.
**Neuville Co.:** Owensboro, Ky., Jan. 30, New Albany, Ind., 31, Madison Feb. 1, Lebanon 2.
**One of the Bravest Co.:** York, Pa., Jan. 30, Pottstown 31, Mahanoy City Feb. 1, Shenandoah 2.
**Our Picnic Co.:** Uniontown, Pa., Jan. 30, Connellsville 31, Somerset Feb. 1, Johnstown 2.
**Oliver Byron:** Atlanta, Ga., Jan. 30, 31, Birmingham, Ala., Feb. 1, 2, New Orleans 4—week; Galveston, Tex., 11-12, Houston 13, 14, San Antonio 15, 16.
**Only a Farmer's Daughter Co.:** Franklin Falls, N. H., Jan. 30, Laconia 31.
**One of the Finest Co.:** Baltimore Jan. 28—week.
**Over the Garden Wall Co.:** Rochester, N. Y., Jan. 28—week; Troy Feb. 4—week; Montreal, Can. 11—week.
**Peck's Bad Boy (Atkinson) Co.:** Kansas City Mo., Jan. 28—week; Lexington Feb. 4, Sedalia 5, Moberly 6, Springfield, Ill., 7, Decatur 8, Terre Haute, Ind., 9, Indianapolis 11—week.
**P. F. Baker:** Bloomington, Ill., Jan. 30, Peoria 31, Galesburg Feb. 1, Streator 2, Ottowa 4, Moline 5, Davenport, Ia., 6, Sterling 7, Aurora 8, Elgin, Ill., 9, Kankakee 11, Lafayette, Ind., 12, Logansport 13, Huntington 14, Portland 15, Richmond 16.
**Pavements of Paris Co.:** Fort Gaines, Ga., Jan. 30, Dawson 31, Americus Feb. 1, Albany 2, Thomasville 4, Bainbridge 5, Quincy 6, Apalachicola, Fla., 7, Madison 8, Tallahassee 9.
**Paul Kauvar Co.:** N. Y. City Jan. 21—two weeks.
**Passion's Slave Co.:** Chicago Jan. 28—week; Grand Rapids, Mich., Feb. 4—week; Detroit 11—week.
**Pat Rooney:** Stamford, Ct., Jan. 30, Greenwich 31, Burlington, N. J., Feb. 1, Norristown, Pa., Feb. 2.
**People's Theatre (G. A. Hill) Co.:** Hightstown, N. J., Jan. 28—week.
**Prescott-McLean Co.:** Pensacola, Fla., Jan. 30, Montgomery, Ala., 31, Selma Feb. 1, Anniston 2, Birmingham 4, 5, Gadsden 6, 7, Chattanooga 8, 9, Knoxville 11, 12, Asheville, N. C., 13, 14, Greenville, S. C., 15, 16.
**Private Secretary Co.:** Cleveland Jan. 28—week; Detroit Feb. 4-6, Toledo, O., 7-9.
**Royce-Lansing Co.:** Yuma, Cal., Jan. 30, Colton 31.
**Roland Reed:** Gloucester, Mass., Jan. 30, Brockton 31, New Bedford Feb. 1, Newport, R. I., Feb. 4, Fitchburg 6, Holyoke, Mass., 7, Orange, N. J., 9, Philadelphia 11—week.
**Ruby La Fayette:** Clark, Dak., Jan. 30-Feb. 2.
**Robson-Crane Co.:** Boston Jan. 14—three weeks.
**Rose Coghlan.:** Boston Jan. 28—week.
**Richard Mansfield:** London, Eng., Aug. 4—indefinite.
**Reuben Glue Co.:** Milwaukee Jan. 28—week.
**Rhea:** Concord, Mass., Jan. 30, Portsmouth, N. H., 31, Manchester Feb. 1, Fitchburg, Mass., 2, Rome, N. Y., 5, Watertown 6.
**Robert Mantell:** Bethlehem, Pa., Jan. 31.
**Rosina Vokes:** Brooklyn, E. D., Jan. 28—week; Boston Feb. 4—two weeks.
**Robert Downing:** Ottumwa, Ia., Jan. 30, Creston 31.
**Romany Rye Co.:** Cincinnati Jan. 28—week.
**Redmund-Barry Co:** Louisville Jan. 28—week.
**Rentfrow Pathfinders:** Topeka, Kas., Jan. 28—week.
**Ranch 10 Co.:** Wheeling, W. Va., Feb. 1, 2, Cleveland 4—week; Baltimore 11—week.
**Skipped by the Light of the Moon Co.:** Brooklyn, N. Y., Jan. 28—week; Philadelphia Feb. 4—week; Staunton, Va., 11, Charlottesville 12, Salisbury, N. C., 13, Charlotte 14, Columbia, S. C., 15, Newberry 16.
**Streets of New York Co.:** Massillon, O., Feb. 3, Canton 4, Youngstown 5, Rochester, Pa., 6, Altoona 7, 8, Harrisburg 9.
**Sol. Smith Russell:** Boston Jan. 28—week.
**Siberia Co.:** Omaha, Neb., Jan. 28—week; Council Bluffs, Ia., Feb. 4, Lincoln, Neb., 5, Atchison, Kas., 6, St. Joseph, Mo., 7, Leavenworth, Kas., 8, Lawrence 9.
**She (Gillette) Co.:** Cincinnati Jan. 28—week.
**Si Perkins Co.:** Cambridge, O., Jan. 30, Coshocton 31, Uhrichsville Feb. 1, Steubenville 2, Pittsburg 4—week.
**Standard Theatre (Ramage and Freeman) Co.:** Des Moines, Ia., Jan. 28—week.
**Still Alarm Co.:** Newark, N. J., Jan. 28—week; Philadelphia Feb. 4—week.
**She (Webster-Brady) Co.:** Chicago Jan. 21—two weeks.
**Shadows of a Great City Co.:** Cincinnati Jan. 28—week.
**The Two Sisters Co.:** N. Y. City Jan. 28—week; Bridgeport, Ct., Feb. 4-6, New Haven 7-9.
**The Tigress Co.:** Brooklyn, E. D., Jan. 28—week; Baltimore Feb. 4—week.
**Terry the Swell Co.:** Minneapolis, Minn., Jan. 28—week.
**The Stowaway Co.:** East Saginaw, Mich., Jan. 30, 31, Bay City Feb. 1, 2.
**Two Johns Co.:** Pittsburg Jan. 28—week.
**Tavernier Co.:** Battle Creek, Mich., Jan. 28—week.
**The Twelve Temptations Co.:** Hartford, Ct., Jan. 28-30, New Haven 31-Feb. 2, Worcester, Mass., 4-6, Brockton 8, 9, Providence, R. I., 11—week.
**Theo. Hamilton:** Jacksonville, Fla., Jan. 29, 30, New Orleans Feb. 4—week; Jackson, Miss., 13, 14, Vicksburg 15, 16.
**Two Old Cronies Co.:** Cohoes, N. Y., Jan. 30, Albany 31-Feb. 2, Binghamton 4, Bradford, Pa., 5, Youngstown, O., 6, Dayton 7, Middletown 9, Cincinnati 11—week.
**The Ruling Passion Co.:** Grand Rapids, Mich., Jan. 28—week.
**Thrown Upon the World Co.:** Rochester, Pa., Jan. 30, Sharpsville 31, Mercer Feb. 1, Sharon 2.
**True Irish Hearts Co.:** N. Y. City Jan. 21—two weeks; Paterson, N. J., Feb. 4-6, Wilkesbarre, Pa., 7, Carbondale 8, Scranton 9, Philadelphia 11—week.
**The Paymaster Co.:** Lawrence, Mass., Feb. 1, 2.
**Theodora Co.:** St. Louis Jan 28—week.
**Uncle Tom's Cabin (Stetson) Co.:** Williamsport, Pa., Jan. 30, Lock Haven 31, Renova Feb 1, Corry 2, Warren 4, Olean, N. Y., 5, Bradford, Pa., 6, Erie 7.
**Ullie Akerstrom:** Altoona, Pa., Jan. 28—week; Norristown Feb. 4—week; Pottsville 11—week.
**Ulmer Co.:** Horton, Kas., Jan 30, Harrington 31, Manhattan Feb. 1, Salina 2, Abilene 4, Junction City 5, Beatrice 7, Hastings, Neb., 8.
**Under the Lash Co.:** Syracuse, N. Y., Jan. 28-30, Utica 31-Feb. 2.
**Vacation Co.:** Quincy, Ill., Jan. 30, Springfield 31, Bloomington Feb. 1, Joliet 2, Terre Haute, Ind., 4, Dayton, O., 5, Springfield 6, Chillicothe 7, Cumberland, Md., 8.
**Vernona Jarbeau:** Springfield, Mass., Jan. 28—week; Troy, N. Y., Feb. 1, 2, Albany 4-6, Glens Falls 7, Amsterdam 8, Gloversville 9, Saratoga 11, Little Falls 12, Watertown 13, Ogdensburg 14, Utica 15, 16.
**Vidocq Co.:** Brooklyn, N. Y., Jan. 28—week.
**Walter Mathews:** Bowling Green, Ky., Jan. 30, Paducah Feb. 1, 2.
**World (J. Z. Little) Co.:** Fort Scott, Kas., Feb. 2.
**We, Us & Co.:** Montreal, Can., Jan. 27—week.
**White Slave Co.:** Brooklyn Jan. 28—week; Newark, N. J., Feb. 4—week.
**Widow Bedott Co.:** Brockton, Mass., Jan. 30, 31.
**Waite's Comedy Co.:** Fulton, N. Y., Jan. 28—week.
**W. J. Scanlan:** N. Y. City Jan. 21—two weeks; Jersey City, N. J., Feb. 11—week.
**Zozo Co.:** Duluth, Minn., Jan. 30, 31, Stillwater Feb. 1, Mankato 2, Sioux City, Ia., 3, Des Moines 4, 5, Clinton 6, Dubuque 7, Chicago 11—week.
**Zitka Co.:** Springfield Mass., Jan. 30, Hartford, Ct., 31-Feb. 2, Boston 4—week.

### OPERA AND CONCERT COMPANIES.

**American Opera Co.:** Detroit Jan. 30-Feb. 2, London, Can., 5, Hamilton 6, Toronto 7-9.
**Bennett-Moulton Opera Co. (A):** Syracuse, N. Y., Jan. 28—week.
**Bennett-Moulton Opera Co. (B):** Elizabeth, N. J., Jan. 28—week; Allentown, Pa., Feb. 4—week.
**Bostonians:** Kansas City, Jan. 28—week.
**Boston Stars:** Columbiana, Pa., Jan. 30, New Castle 31, Sharpsville Feb. 1, Union City 2, Springville, N. Y., 4, Corry, Pa., 5, Sherman, N. Y., 6, Oberlin, O., 7, Ashland 8, Ada 9, Van Wert 11, Xenia 12, Wilmington 13, Franklin 14, Dayton 15, Richmond, Ind., 16.
**Corinne Opera Co.:** Omaha, Neb., Jan. 30, Lincoln Feb. 1, 2, Minneapolis, Minn., 4-6, St. Paul 7-9.
**Comley Opera Co:** Philadelphia Jan. 28—week.
**Campanini Concert Co.:** Chattanooga, Tenn., Feb. 4, Knoxville 5, Macon, Ga., 6, Montgomery, Ala., 8, Selma 11, Pensacola, Fla., 12, Mobile 13.
**Conried Opera Co.:** Leavenworth, Kas., Jan. 30, Atchison 31, Topeka Feb. 1, 2, Cheyenne, Wyo. Ter., 4.
**Emma Abbott Opera Co.:** Montgomery, Ala., Jan. 30, Mobile 31-Feb. 2, Atlanta, Ga., 4-7, Augusta 8-9, Savannah 11—week.
**Emma Juch Co.:** New Haven, Ct., Jan. 30, Bridgeport 31, Trenton, N. J., Feb. 1, New Brunswick 2, Hartford, Ct., 4, Poughkeepsie, N. Y., 5, Auburn 6, Utica 7.
**Erminie (Aronson) Co.:** Chicago Jan. 7—four weeks.
**Hamlin Concert Co.:** Hagerstown, Md., Jan. 28—week.
**Hudson Eckert Juvenile Opera Co.:** Grand Island, Neb., Jan. 30, Beatrice 31, Atchison, Kas., Feb. 1, Leavenworth 2, Topeka 4, Lawrence 5, Ottawa 6, Manhattan 7, Clay Centre 8, Salina 9, Abilene 11, Herington 12, McPherson 13, Hutchison 14, Arkansas City 15, Winfield 16.
**Hungarian Gypsy Quartette:** Georgetown, Ky., Jan. 30.
**Jules Grau Opera Co.,** Jacksonville, Fla., Jan. 28—week; Fernandina Feb. 4-6, St. Augustine 7-9.
**Kimball Opera Co.:** Providence, R. I., Jan. 28—week; Trenton, N. J., Feb. 4—week; Newark 11—week.
**London Gaiety Burlesque Co.:** Baltimore Jan. 28—week.
**Little Tycoon (Spenser) Co.:** Natchez, Miss., Jan. 28, Memphis, Tenn., Feb. 4—week; Fort Smith, Ark., 11, Springfield, Mo., 12, Fort Scott, Kas., 13, Parsons 14, Topeka 15, 16.
**Ludwig Concert Co.:** Manchester, N. H., Jan. 30.
**Levy Opera and Concert Co.:** Syracuse, N. Y., Feb. 12.
**Lucier Family:** North Brookfield, Mass., Jan. 31, Windsor Locks, Ct., Feb. 1, New Britain 2, Waterbury 4, New Haven 7-9, Winsted 11.
**McCaull's Co.:** Philadelphia Jan. 28—three weeks.
**MacCollin Opera Co.:** Detroit, Mich., Jan. 28—week.
**Musin Concert Co.:** Milwaukee, Wis., Jan. 30, Watertown 31.
**Noss Family:** Philadelphia, Pa., Jan. 30, Chester 31, Tacony Feb. 1, New Castle, Del., 2, Northeast, Md., 4, Elkton, 5, Middletown, Del., 6, Smyrna 7, Dover 8, Milford 9, Georgetown, Del., 11, Seaford 12, Cambridge, Md., 13, 14, Salisbury 15, Laurel, Del., 16.
**Pearl of Pekin Co.:** N. Y. City Jan. 7—indefinite.
**Said Pasha Opera Co.:** Philadelphia Jan. 14—four weeks.
**Stetson Opera Co.:** Exeter, N. H., Jan. 30, Marlboro, Mass., 31, Taunton Feb. 1, New Bedford 2, Fall River 4, Newport, R. I., 5.
**The Yeomen of the Guard (Aronson) Co.:** Amesbury, Mass., Jan. 30, Marlboro 31, Taunton Feb. 1, New Bedford 2, Fall River 4, Newport, R. I., 5, Attleboro, Mass., 6, Waltham 7, Fitchburg 8, Nashua, N. H., 9.
**Wilbur Opera Co.:** New London, Ct., Jan. 28—week; New Bedford, Mass., Feb. 4—week; Springfield 11—week.

### MINSTRELS.

**Barlow Bros.' Minstrels:** Salem, O., Feb. 1, Warren, Pa., 2, Sharon 4, New Castle 5, East Liverpool, O., 6, Steubenville 7, Martin's Ferry 9, Wheeling, W. Va., 11-13, Washington, Pa., 14, Uniontown 15.
**Dockstader's Minstrels:** Williamsport, Pa., Jan. 30, Scranton 31, Allentown Feb. 1, Orange, N. J., 2, Brooklyn, E. D., 4—week; Baltimore 11—week.
**Field's Minstrels:** Owego, N. Y., Jan. 30, Ithaca 31, Geneva Feb. 1, Canandaigua 2, Batavia 4, Lockport 6, Medina 7, Albion 8, Brockport 9, Palmyra, 11.
**George Wilson's Minstrels:** Memphis, Tenn., Jan. 28-30, Hot Springs, Feb. 1, 2, Little Rock 4, Arkansas City 5, Cairo, Ill., 8, Paducah, Ky., 9.
**Goodyear, Cook and Dillon's Minstrels:** Chicago Jan. 28—week; Minneapolis, Minn., Feb. 4-6, St. Paul 7-9.
**Gorman Bros.' Minstrels:** Trenton, N. J., Jan. 30.
**Haverly-Cleveland Minstrels:** Poughkeepsie, N. Y., Jan. 30, Yonkers 31, Newark, N. J., Feb. 1, 2.
**Hi Henry's Minstrels:** Middletown, Pa., Jan. 30, Marietta 31, Hanover Feb. 1, Frederick, Md., 2, Annapolis, Md., 4, Alexandria, Va., 5.
**Johnson and Slavin's Minstrels:** Lawrence, Mass., Jan. 30, Lowell 31, Attleboro Feb. 1, Brockton 3.
**McNish, Ramza and Arno Minstrels:** Chattanooga, Tenn., Jan. 30, Rome, Ga., 31 Atlanta Feb. 1, 2.
**Rice-Shepard Minstrels:** Chicago Jan. 21—two weeks.
**Thatcher, Primrose and West's Minstrels:** St. Louis Jan 28—week.
**Wade and King's Minstrels:** Allegan, Mich., Feb. 1, Kalamazoo 2.

### VARIETY COMPANIES.

**Australian Novelty Co.:** Indianapolis Jan. 28—week; Louisville Feb. 4—week; Cleveland 11—week.
**European Specialties Co.:** Des Moines, Ia., Feb. 1.
**English Folly Co.:** Danville, Ind., Jan. 30, La Fayette 31, Indianapolis Feb. 1, 2.
**Gus Hill Co.:** Louisville Jan. 28—week.
**Harry Williams Co.:** Paterson, N. J., Jan. 28—week; N. Y. City Feb. 4—week.
**Harry Kernell Co.:** Boston Jan. 28—week.
**Hyde Specialty Co.:** Baltimore Jan. 28—week.
**Howard Athenæum Co.:** N. Y. City Jan. 28—week.
**Irwin Bros.' Co.:** Allentown, Pa., Jan. 30.
**Lily Clay Co.:** Philadelphia Jan. 28—week; N. Y. City Feb. 4—week.
**Mignani Bros.' Co.:** St. Paul, Minn., Jan. 28—week.
**May Howard Co.:** N. Y. City Jan. 28—week.
**Night Owls Co.:** Buffalo, N. Y., Feb. 4—week; Rochester 11—week.
**Rice Syndicate Co.:** Cincinnati Jan. 28—week.
**Rentz-Santley Co.:** Washington Jan. 28—week.
**Reilly-Woods Co.:** New Haven, Ct., Jan 28—week.
**Sparks Bros. Co.:** Washington, O., Jan. 30, Chillicothe 31.
**Shaffer-Blakely Co.:** Brooklyn, N. Y., Jan. 28—week; N. Y., City Feb. 4—two weeks.

### MISCELLANEOUS.

**Bartholomew's Equines:** Woonsocket, R. I., Jan. 28—week.
**Bristol's Equines:** Meriden, Ct., Jan. 28-30, Winsted 31-Feb. 2, Bristol 4, 5.
**Bell-Ellis Co.:** Charlotte, N. C., Jan 28-31, Spartansburg, S. C., Feb. 1, 2, Greenville 4—week; Milledgeville 11-14.
**Johnson-Lovett Paradox:** Winfield, Kas., Jan. 30.
**Kellar:** N. Y. City Jan. 28—indefinite.
**Philippi Salvini Co.:** New Orleans Jan. 28—three weeks.

## THE DRAMA IN HOLLAND.

AMSTERDAM, Dec. 28, 1888.

In my last correspondence I said I would speak more at length of the season of classical concerts that has been inaugurated for the Winter at the new Concert Building, and this letter will therefore begin with an account of two of the last concerts which have taken place. At the same time, I will give an idea of the workings of the organization which has started this concert season.

There is an association with memberships, while the general public is, of course, admitted at conventional prices, these varying according to the nature of the attractions offered in the persons of the soloists. The entire organization is under the control of Mr. W. Stumpff, who is also acting manager of the Royal Dramatic company, and a more experienced or capable person for the administrative department could not readily be found.

The orchestra, which comprises sixty musicians of good standing, is under the bâton of Mr. Kes, who has given ample proof that he possesses the gift of directing an orchestra in every sense of the word. The concerts take place once a week in the evening, and there are matinees regularly on Sundays at popular prices.

At the second concert the orchestra performed the overture to Weber's Oberon, the Trauermarsch from Wagner's Gotterdammerung, and Brahm's Symphony No. 4. The soloist that evening was no less a person than the world-renowned Spanish violin virtuoso, Pablo Sarasate. As Sarasate has recently visited America and been heard in New York, the readers of THE MIRROR have already had the benefit of what has been said about his playing in your interesting columns; I will merely state, therefore, that the virtuoso performed a Concerto of Saint-Saens, and two arrangements of his own of two Spanish national dances: La Habañera and La Jota Aragonesa. *Cela va sans dire* that he was applauded to the echo and recalled again and again.

An epidemic seems to have broken out in the theatrical world regarding the last Parisian sensational drama, Roger la Honte, which is having a run at the Ambigu Comique, Paris, and at the Galérie St. Hubert in Brussels. Adaptations of the melodrama have been simultaneously brought out at three different theatres here, the Stadsschouwburg, the Grand Theatre and the Varieties. As a consequence, the play has been talked about, commented upon, and, of course, has been a success and drawn jams, particularly at the Stadsschouwburg and at the Varieties. I confess I do not understand why it should take so, for judging it simply as a sensational product, and putting aside all exactions of a literary kind, the play is, for me, draggy and lacking in effect. The main idea of the plot is that an innocent man is convicted of murder on circumstantial evidence, the false accusation arising from a resemblance between the guiltless man and the real murderer, this resemblance being so marked that even the wife and child of Roger, who witness the murder from a slight distance, are deceived as to the identity of the assassin. This, of course, takes place in the prologue, which is longer than the real drama, the former consisting of three and the latter of two acts. Twelve years are supposed to elapse; Roger, who at the end of the prologue had made his escape to America, has returned to France under an assumed name; the murderer is finally brought to light, and virtue has its own reward, etc. The telling scene in Roger la Honte (or Roger the Branded, as it is called here), is the trial in the prologue, where Roger's little daughter is brought before the tribunal, but refuses to accuse her father, and despite all questioning and cross-questioning maintains that she has seen nothing and has nothing to say.

At the Stadsschouwburg Roger la Honte was cast to the full strength of the Royal company and very efficiently performed, the leading parts being taken by Messrs. Bouwmeester, Morin, De Jong, Tournaire, Clous and Schulze, and Mesdames Frenkel, Stoetz, Pauwels and Boa. The part of Roger's little daughter is quite a central figure in the prologue; this child role was played, by special permission, by little Miss Sasbach, one of the youngest pupils of the Dramatic Conservatory. The young miss looked very pretty, and made a mark, showing the fruits of the lessons given at the Conservatory by Mrs. Stoetz.

I see by THE MIRROR that Roger la Honte is to be introduced to the London public. New York audiences will be the next favored, of course, if they have not already been so.

The last month has been a momentous one for the Dutch operatic stage, for it witnessed the initial performance at the Park Theatre by Manager De Grout's Opera company of an original Dutch opera, with original text, the composer being the new director of the orchestra, Mr. Van der Linden. Not only must this gentleman be congratulated on his work, but thanks should be t

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"Patti Rosa, the young American actress who has acquired so great a popularity in her own country—a popularity which was thoroughly justified by her performance last night—made her first appearance in London at this theatre. . . . The whole interest depends upon the acting, dancing and singing of Patti Rosa, who is naturally sprightly and *piquante*, and sustains the interest and amusement of the piece from the first scene to the last. . . . The play is a decided success, and ought to have a good run. Miss Rosa's quips and cranks, her gesticulation and agility, never degenerate into vulgarity, and are not disfigured by mannerism. . . ."—*Times*.

"Patti Rosa has no reason to complain of her reception. She soon took her audience into her confidence, was encored over and over again when she sang or danced, and was generally regarded as an amusing curiosity."—*Telegraph*.

"Patti Rosa is less vulgar and impudent than her predecessors in the same field. She a very pretty, sufficiently youthful to rise in her profession, and at times displays genuine dramatic ability. . . ."—*Standard*.

"The audience received Patti Rosa with favor, laughed at her audacity, encored her songs, applauded a banjo accompaniment, and thoroughly enjoyed the dancing in which she excels. . . ."—*Morning Post*.

"Miss Rosa succeeded entirely on her own merits; she compels the attention of her audiences, and carries them away with her. Her songs and dances were encored again and again, and never have the walls of this, up till now, unfortunate little theatre resounded with so much genuine applause as that which greeted the little American lady's untiring efforts."—*Society Herald*.

"The debut of Miss Rosa was in every way successful, and deservedly so, for she is a versatile and genuinely humorous actress, and sings and dances with great vivacity and accomplishment, and cannot fail in becoming a favorite with English audiences."—*Daily Chronicle*.

"Her nods, winks, and more or less wreathed smiles, her banjo solos and quaint inflections of voice made you roar with laughter, and her by-play and her business have the appearance of utter spontaneity."—*Referee*.

"She dances exceedingly well, has beautiful arms and slender hands, a light and pretty voice (notwithstanding her American twang), and a certain amount of dramatic ability. She has also a wonderful power of facial expression, which is seen at its best in a song called 'Hannah,' and which fairly convulses the audience."—*Figaro*.

"Patti Rosa, the latest star at the Jodrell Theatre, is a bright little lady with plenty of character in her singing and dancing and imitations and banjo playing. There is something not unpleasing in the pertness and even in the wink of the eye with which she delivers such ditties as 'Hannah,' an effusion which gains the compliment of a triple encore."—*Observer*.

"Patti Rosa is pretty, plump and *piquante*, merry, mirth-provoking and melodious, clever, captivating and *chic*. (If anybody wants more adjectives, let him fill them in himself.) Her singing, dancing and banjoing are alike excellent, and, above all, she is genuinely humorous."—*Sporting Times*.

"Everybody ought to go and see Patti Rosa. She is charming, she sings well and dances well, and plays a ticklish part with infinite variety, without degenerating into vulgarity. Miss Rosa is fairly well supported by her company, and if the Jodrell, in its obscure quarters off Long Acre, can draw an audience, she is likely to do it."—*Dispatch*.

"The first appearance in London of the American comedienne, Patti Rosa, was made at this theatre last night, and was completely successful. Miss Rosa is of the type, and follows the style of Lotta, known to metropolitan audiences some few years ago. In personal appearance and physique, in vivacity and smartness, the new arrival is not a whit inferior to her predecessors on similar lines, and succeeded in keeping a fairly full house in constant merriment. . . ."—*Daily News*.

"It is a long, long time since the playgoing public in London have seen such a versatile and clever actress as Miss Patti Rosa, who introduces songs, dances, duets, medleys, banjo solos, etc., into her part, proving that she is one of the best all-round ladies who ever trod the boards. She sang and danced her way into the hearts of her audience, and she was recalled time after time."—*Sportsman*.

"Her voice and vocal manner may not be quite equal to those of another lady named Patti, but they were manifestly to the taste of her hearers. Her wink is the most pronounced wink that human eye can express—her mischief as thorough as it can be."—*Morning Advertiser*.

"Miss Patti Rosa's charming negro melodies, her lively dancing, and half tender, half self-willed ways, were received with gusts of laughter and applause. Patti Rosa will be the fashion."—*Pall Mall Gazette*.

"To the actress' credit may be set down a comely presence, a bright manner, and an absence of the self-conscious affectation which makes some of her fair rivals so irritating. The encores that she obtained last night were both numerous and well deserved."—*St. James' Gazette*.

"Miss Patti Rosa has come, has been seen, and so far as last night's gathering was concerned has conquered. She was frequently and warmly applauded, and at the close was called before the curtain to receive the congratulations of her admirers."—*Globe*.

"The reopening of the Jodrell Theatre last night will be remembered by those who were there as having introduced to the London public one of the sprightliest of all the artistes which our cousins from 'over the water' have yet sent us. Her command of feature is quite a revelation; her dancing is quite 'A 1,' and there is a pleasing freshness about her voice which made her vocal efforts 'catch on' at once."—*Evening News*.

"Patti Rosa made a palpable hit last night. The latest American importation is a merry-looking little lady in a fine low-comedy vein, made up of streaks of arch hoydenish little ways, a pleasing touch on the banjo, a nimble foot for the dance, and a trick of giving a comic song with a knowing little wink and an artful little kick that sent last night's audience into ecstasies. We are disposed to give Miss Rosa full credit for the big success she achieved last night. The little American who came unknown, unadvertised, and encompassed by difficulties of all sorts, to submit herself to the ordeal of London criticism, had the happy reward of unmistakable, expressed popular appreciation."—*Star*.

"Those who wish to laugh should go and see Miss Patti Rosa."—*Evening Post*.

"London has fully confirmed all the good things said of her, and without entering into any comparison between the clever lady now with us and the other American actresses who have visited these shores, it is sufficient to say that she succeeded in placing herself in the front rank of soubrettes."—*Topical Times*.

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## A Letter from John Mishler

*Esteemed Friends:*—In 1872 I opened in Reading one of the most cosy and elegant theatres in America. Its success was so great that in 1873 a stock company built a theatre over a market house. In 1875 business of all kinds was depressed, and neither of the theatres was a financial success for several seasons. I then made up my mind if I ever could raise the money I would destroy the Academy of Music and build another theatre in some other location on the ground floor. In 1877 I established the "Mishler Circuit," comprising eighteen cities, which was continued until 1882. In 1877, 1878 and 1879 I toured the country with the Swedish Ladies' Vocal Quartette. In the Spring of 1882 I was in Philadelphia to arrange with an opera manager for a tour of the circuit. He was not in at the South Broad Street Theatre when I called. I noticed Bartholomew's Equine Paradox billed at Horticultural Hall opposite. I went in to pass the time. I was amazed, entertained and delighted, and closed a six weeks' engagement over the circuit in the largest cities. That night I dreamed of horses, and the more I thought of what I had seen the more satisfied I was that it was the most original, novel, attractive, refined, instructive and humane entertainment ever presented. I returned to Philadelphia two days later, and extended the engagement three months. (PROF. BARTHOLOMEW, AFTER EDUCATING HORSES FOR RING PURPOSES, OWNING SEVERAL CIRCUSES IN CALIFORNIA AND THE FAMOUS "BRONCHOS" NOW IN EUROPE, IN THE SPRING OF 1879 COMMENCED TO TEACH TWELVE OF THE PRESENT EQUINE PARADOX FOR APPEARANCE EXCLUSIVELY ON THE STAGES OF THEATRES, AND DECEMBER, 1880, GAVE THE FIRST PERFORMANCE IN A TWO WEEKS' ENGAGEMENT AT MUSIC HALL, CHICAGO.) Later he appeared three months at Saratoga, then five months at the Aquarium, New York, six weeks in New Jersey, and then to Horticultural Hall, after which I assumed the management.

Their first engagement with me was at Reading one week—ten performances, three the last day, Saturday, morning, afternoon and evening. We then formed ourselves into a mutual admiration and want society. I wanted the attraction and Bartholomew wanted a manager, and the engagement was extended two years. The horses having appeared in New York and Philadelphia, I wanted to get into Boston. I made personal application to all the leading theatres, but none of the managers had heard of the now world-famous Bartholomew's Equine Paradox. Footsore and weary from walking about the city, and thinking where I could place them, I walked along Washington Street and noticed the Windsor Theatre, which was then unoccupied. I inspected it, and was about renting, when Dr. Lothrop leased it for a term of years. I explained the style of entertainment, and the Doctor closed a two weeks' contract on sharing terms. We opened Monday, Jan. 1, 1883, to $229.25. Tuesday was $242.65. I then wanted the Doctor to try two weeks more. He did not favor the idea, and finally rented me the theatre for two weeks, for which the receipts were $3,429. The Doctor rapidly gained faith, and we continued after that on sharing terms a very pleasant engagement, until we had given 113 consecutive performances to over 122,000 persons; receipts over $50,000, and the last week $3,709.25. After this we visited a week each: Chelsea, $1,512.53; Salem, $1,671.65—three performances on First Day, $1,502.45; Brockton, $1,521.20; Providence, $1,625.10; Fall River, $1,704.21; New Bedford, $1,527.40; Lynn, $1,712.84; Lowell, $1,702.30; Springfield, $1,512.10. After resting at Newport ten weeks, we resumed the tour Oct. 1 in New York at the Cosmopolitan Theatre, playing nine weeks to over $20,000. The most remarkable engagement of this season was nine performances in Gardiner, Me.; population, 5,000; attendance, 10,250 persons; $1,570.10. June, 1884, we appeared four weeks at the Boston Theatre, giving thirty-nine performances to 54,859 persons—$27,350.20. The engagement of four years and four months terminated at Burlington, Iowa, March 6, 1886, Prof. Bartholomew returning to his home, Oakland, Cal., to rest and see his friends whom he had not seen for six years, and I to gratify one of the ambitions of my life, the resolution formed in 1873, the erection of a theatre which for originality in design, safety and comfort I will be pardoned for egotism in saying is unsurpassed. It was opened Oct. 12, 1886, entirely paid for. It is owned by my friends William and James Nolan, George D. Tibbetts and myself.

A happy combination of circumstances, January, 1888, put me again on the road. My esteemed friend, Prof. George Bartholomew, again asked me to assume the management of the Equine Paradox, and Manager H. R. Jacobs, the famous and greatest theatre booker, rented the Academy of Music. The school was enlarged to nineteen full-sized horses, four ponies, a mule and a donkey, the programme enlarged, and June 25, 1888, at Burlington, Ia., we started the present tour which, up to Nov. 12 last, was financially problematical for various reasons, mostly very heavy rains, heat, and the intense political excitement. Since then, I am pleased to say, the receipts are more than satisfactory to Bartholomew and myself, especially in cities where we appeared before. While away from home I sincerely miss the visits of managers, agents and members of companies who I have the honor of knowing, and who added much to the pleasures of my home management, and I can only find slight consolation in meeting a few here and there while journeying through life, and in receiving their regards and well wishes that they leave in the cities where they precede my arrival, and with the hope that some day they will again find my latch-string out at the Academy of Music. Theatre managers, attaches, railroad officials, newspaper proprietors and editors, billposters, baggage men, landlords, and correspondents of dramatic newspapers in cities we have appeared in have left nothing undone to make our visit most agreeable. To one and all many thanks. In commencing this letter I had intended to mention the names of persons who did me special favors, but I am afraid the letter is already too long, and therefore trust they will take the will for the deed.

Yours gratefully,
JOHN D. MISHLER.

## TWO LARGEST WEEKS.

**Boston Week, June 9, 1884.**

BOSTON THEATRE.

| | | | |
|---|---|---|---|
| Monday Evening, | 1,200 persons | | $ 824 75 |
| Tuesday Evening, | 1,383 | " | 975 00 |
| Wednesday Matinee, | 1,456 | " | 976 50 |
| " Evening, | 1,744 | " | 1,144 00 |
| Thursday Matinee, | 1,314 | " | 938 50 |
| " Evening, | 1,962 | " | 1,157 00 |
| Friday Matinee, | 1,382 | " | 969 50 |
| " Evening, | 1,772 | " | 1,110 50 |
| Saturday Matinee, | 1,969 | " | 1,286 50 |
| " Evening, | 1,860 | " | 969 75 |
| | 15,982 | | $9,657 00 |

**Philadelphia Week, Jan. 7, 1889.**

GRAND OPERA HOUSE, BROAD STREET.

T. F. KELLY, Manager. E. C. JONES, Business Manager.
AL. HOSGERBY, Treasurer.

| | | | |
|---|---|---|---|
| Monday Evening, | 1,809 persons | | $ 427 75 |
| Tuesday Evening, | 1,320 | " | 733 25 |
| Wednesday Matinee, | 1,020 | " (paid) | 601 50 |
| " Evening, | 994 | " (paid) | 506 50 |
| Thursday Matinee, | 953 | " | 393 25 |
| " Evening, | 2,002 | " | 1,114 75 |
| Friday Matinee, | 997 | " | 609 25 |
| " Evening, | 2,002 | " | 1,079 25 |
| Saturday Matinee, | 2,035 | " | 1,207 75 |
| " Evening, | 2,269 | " | 1,201 50 |
| | 17,170 | | $7,554 75 |

THE LARGEST WEEK'S BUSINESS EVER DONE IN THIS THEATRE.

THATCHER, PRIMROSE AND WEST, SEPTEMBER, 1888, $9,400.50, NEXT HIGHEST.

The smallest week's receipts in a four years' tour, in what are known as "one-night stands," were Meriden, Ct.; Taunton, Mass.; Biddeford, Me.; Holyoke, Mass.; Quincy, Ill.; Lockport, N. Y.; Canton, O.; Bay City, Mich.; Leavenworth, Kas.; Topeka, Kas.; Keokuk, Ia.; Joliet, Ill.; Rock Island, Ill.; Ann Arbor, Mich.; Richmond, Ind., (horrible); Rome, N. Y.; Elizabeth, N. J.; "worse than horrible."

# ACADEMY OF MUSIC,

## NEW YORK.

I am pleased to announce that the well-known managers, Gilmore and Tompkins, have arranged for Bartholomew's Equine Paradox to appear immediately after the close of this season of Mr. Denman Thompson's extraordinary engagement in The Old Homestead. It will be in every respect the greatest exhibition of equine intelligence ever seen. Gilmore and Tompkins will sustain their famous reputation for stage effects, and Bartholomew will surpass the expectations of his most sanguine admirers. If I were to tell the public what preparations are in progress they might doubt it. Wait and see.

## Bartholomew's Equine Paradox Home on Wheels.

Prof. George Bartholomew travels and makes his home in a palace car built after his own design by the Monarch Palace Car Company. It is 70 feet in length, on six wheel trucks, and provided with all modern appliances for safety and comfort. The interior wood work is all mahogany, elaborately carved. The divisions are a washroom with marble washstands and massive mirrors, a kitchen with the newest patents for cooking, a buffet and sideboard filled with costly crockery, silver and glassware, dining-room, an office with desks, chairs, paintings, testimonials from *HENRY BERGH* and the *MASSACHUSETTS AND OHIO STATE SOCIETIES FOR THE PREVENTION OF CRUELTY TO ANIMALS;* presents from friends, and relics of his famous tour; two large staterooms for himself and family, six sections for members of his company, wardrobes, toilet-rooms, etc. The car cost over $10,000.

The Equine Palace Car, designed by Prof. Bartholomew, is 70 feet in length, 9 feet 3 inches in width, and stands 13 1-2 feet on the rail. The roof is of the monitor pattern, with figured glass and ventilators. The top sides bear the inscription in gold, "Equine Paradox, Prof. Bartholomew's 24 Horses," and the following fundamental principles of Bartholomew are placed on each side in script: "Kindness and Firmness Command Obedience." "Be Merciful to the Helpless." "Gentleness Wins Love." "Give Good For Evil." On each side is a medallion containing a life-like portrait, in crayon, of Prof. Bartholomew. The car has a system of doors upon each side which, when standing, are used as bay windows for the horses' heads. The interior is finished in ash, and the stalls are of a wire netting. A water tank is so arranged that water can be had in any part of the car, and a railway track along the top transports food easily to any part. The car is the largest ever built, and costs over $8,000.

The only horses ever taught to play bells with music time. The twelve here seen play "The Last Rose of Summer" and "Home, Sweet Home." This is another evidence that Prof. George Bartholomew is the greatest and most humane horse educator in the world.

## EQUINE PARADOX OFFICIAL ROUTE.

Woonsocket Jan. 28, Chelsea Feb. 4, Lowell Feb. 11, Lawrence Feb. 18, Haverhill Feb. 25, New Bedford March 4.

The entertainment next season will be given with the same elaborate scenery and appointments as will be used in the Great New York production.

Managers of theatres desiring this attraction, with stages not less than forty feet in depth and sixty feet in width, entirely clear, on the ground floor, will please address

JOHN D. MISHLER, Manager.